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MANGAJIN

No. 9

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MANGAJIN

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MANGAJIN

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MANGAJIN (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by Mangajin, Inc., 2531 Briarcliff Rd., Suite 121, Atlanta, GA 30329.
Second class postage paid at Atlanta, GA 30304.
Postmaster: Send address changes to:
Mangajin, P.O. Box 49543, Atlanta, GA 30359.
USPS # 006137

Subscriptions prices: $30/year in US, $45/year in Canada. Overseas (except Japan) subscriptions: $60/year (surface), $100/year (airmail).
Exclusive agent in Japan:
Sekai Shuppan Kenkyu Centre,
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Subscriptions in Japan: ¥9,000/year

Editor's Note

I can't help but feel relieved that we've finally completed the *Urusei Yatsura* story. Of course, many of our readers enjoy this type of serialized SF manga, but overall, the feedback we've been getting tells us we need more short, four-frame manga. Fortunately, there is plenty of good material available, and in the next issue (No. 10) we have some fresh four-framers from a series called *O-jama Shimasu*, along with more of *Tanaka-kun*, *OL Shinka-ron*, and the other four-framers we've been featuring so far.

MANGAJIN readers range from "language pros" (translators, teachers, etc.) to people who've had maybe one introductory course at a local university, or in some cases, no formal instruction at all. One of the big challenges of putting together a magazine like MANGAJIN is trying to accomodate these different levels of Japanese. We feel that MANGAJIN has so much information in it now that everybody pretty much gets their money's worth, but we want to make even greater strides. We want to start publishing some contemporary Japanese fiction in *tai-yaku* style (translation on facing page). Also, Americans need to know how to express some uniquely American sentiments in Japanese, so we plan to publish some US cartoons with Japanese translations (this will probably be of interest to our Japanese readers as well). We will also be adding more feature material, columns, etc.—the cultural side, presented mostly in English, but with the assumption that our readers are interested in and capable of understanding the language involved.

Because there had never really been a magazine like MANGAJIN, no one knew exactly what direction we should go. We had to just go ahead and launch it, and then do the fine-tuning. With this issue, our circulation will top 15,000, so we are starting to establish our true identity. In fact, we just recently got the results of our (very brief) reader survey. Next issue maybe I'll tell you a little about who ya'll are. (And people ask why we are located in Atlanta!)

Vaughan P. Simmons

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• *Bakuhatsu Sunzen*, by Tanioka Yasuji, first published in Japan in 1975 by KK Best Book. Publication in MANGAJIN arranged through Tanioka Yasuji. • *Ginga Tetsudō 999*, by Matsumoto Reiji, first published in Japan in 1977 by Shōnen Gahōsha, Tōkyō. Publication in MANGAJIN arranged through Matsumoto Reiji. • *Urusei Yatsura*, by Takahashi Rumiko, first published in Japan in 1980 by Shogakukan Ltd., Tōkyō. Publication in MANGAJIN arranged through Shogakukan and Viz Communications. • *What's Michael*, by Kobayashi Makoto, first published in Japan in 1985 by Kōdansha Ltd., Tōkyō. Publication in MANGAJIN arranged through Kōdansha.

WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu)*.

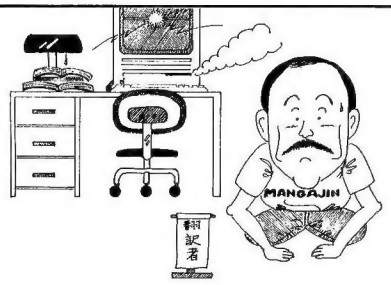
The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.



APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359. Fax: (404) 634-1799.

Translators, take a bow

I always enjoy receiving every new issue of MANGAJIN. It's one of the few ways I've found of studying Japanese painlessly. Congratulations to all of the talented people listed in your masthead. However, I do think you should give credit to the fine translators who make your magazine possible. I'm sure it's no easy task rendering each *bi buwaooon, za* and *zu zu* as well as the many slang expressions and colloquial phrases that appear into natural sounding English. A hearty thanks to each and every one of your translators.
ARNIE RUSOFF
Ithaca, NY

Let us take this opportunity to introduce the main members of our translating team. First, Karen Sandness and Wayne Lammers have been involved in the MANGAJIN project almost from the very beginning. They both teach Japanese at the college level, and they provide the valuable service of doing a final check on the drafts of the manga material (translation and notes). Murahashi Maki-san was the third member of the "checkers," but she has recently returned to Japan and we are searching for a replacement. The first drafts are created by yours truly, along with fellow hon'yaku senshi ("translation warriors") Zane Ferry in Osaka, and Alan Gleason in San Francisco. The good news is that Wayne Lammers is getting involved in producing manga drafts, and will most likely become the oya-kata of the hon'yaku-shū.

MacUser group?

As a new subscriber to MANGAJIN, I have just become aware of the interest expressed by your readers in Japanese language software. I am a Mac user and have just begun exploring such programs as SweetJAM, KanjiTalk, EGWord and Excel-J. It has occurred to me that there may be some interest in forming a MacUser Group consisting of individuals with similar interests. I would also like to endorse the idea of a computer column.
HERBERT GLAZER
Washington, DC

Fellow MacUsers can write to Prof. Glazer at: The Kogod College of Business Administration, International Business Department, 4400 Massachusetts Ave. NW, Washington, D.C. 20016-8044

Now that's loyal!

I used to drink Pepsi, but I have switched to Coke as a thank-you to them for advertising on the back cover of MANGAJIN.
LAURA WARFIELD
Honolulu, HI

Thank you, Laura. Our contract with Coke is about to expire, but I'm sure you'll be happy to hear that we're talking with the people at Sapporo Beer about running their ad on the back cover. Kanpai!

More about the WordTank

I have some comments in response to letters printed in the February and March issues of MANGAJIN.

First, regarding electronic dictionaries, I have been using a Canon WordTank since last December. There are a variety of models available: the ID-7000 (a discontinued model - it can be bought at a discount in Japan), the ID-7100 (which has the same database as the ID-7000 but with more sophisticated search functions), and the ID-8500 (which has a large extended database). Canon also markets an electronic dictionary for

(continued on page 7)

Bloopers

We'll send you a MANGAJIN T-shirt if we publish your story of a language (Japanese or English) blooper.

When the first McDonalds opened in Kumamoto over ten years ago, it attracted a variety of foreigners, many of whom didn't speak much Japanese. Ordering was easy because of the picture menu, but one young man had trouble when he tried to get a hamburger without any ketchup, mustard, pickles, etc. He decided to call a bilingual friend and ask how to say "plain" in Japanese. Because he failed to clarify the context, the friend told him the word for "plane" as in "airplane," and the young man went back to the counter and asked for a *hikōki* hamburger.
THOMAS G. NELSON
Lindsborg, KS

I was explaining to my language partner from Japan about a game called "Talisman," and I told her it was a board game. She asked me why I liked to play a game that was uninteresting—a "bored game."
GREG DRUMHELLER
Madison, WI

(continued from page 6)

European languages, the ID-8100.

The principle value of the Canon ID-8500 is that it is easy to use and quite compact. It contains a large Kanji dictionary (lookup by radical, *on/kun* reading, or stroke count - 3369 kanji, 14,383 compounds), a Japanese-English dictionary (lookup by rōmaji or kana - 38,965 entries), and an English-Japanese dictionary (24,729 entries). In addition, it contains special dictionaries of Japanese names (13,708 entries) and place names (6,324 entries). Electronic memo and address book capability (which can handle kanji and kana) as well as a calendar and calculator round out the unit.

The display is very easy to read—much easier than most Japanese-English or English-Japanese dictionaries published as books. And, it has "jump search" features which allow one to skip ahead to cross-referenced words. There is even an English language manual available. The batteries have a life of about 100 hours. For those who travel a lot, having this dictionary saves precious space in the suitcase! I hope MANGAJIN will make these units available to readers, and for those who are traveling to (or reside in) Japan, it is well worth buying. I use my ID-8500 every day.

Other electronic dictionaries are available, but in my experience, these are less useful for foreign users because kanji lookup is more difficult. The most sophisticated of the other units (such as the Sony Data Discman) are often more bulky and fragile than the Canon products.

As for katakana dictionaries, there are a number published, but one of the best and cheapest is *A Dictionary of Katakana Words* which sells for ¥1,340, from Gakken. It was published in 1989 and the ISBN number is 4-05-103568-9.

DOUG TYGAR
Pittsburgh, PA

What's that kanji?

Is the kanji in the *Urusei Yatsura* title a standard kanji? I can't find it in my dictionary.

W.A. LIVINGSTON
Jessup, MD

This is the kanji in question (it's in the title on page 49). This is the kanji for "star/planet" 星 which is read hoshi by itself, and sei in combinations. The top part of the kanji is supposed to be a slightly modified version of hi 日, the kanji for "sun," but Takahashi has made a visual pun by drawing the inside element as a star, rather than a single line. One of our readers has compiled many examples of this type of stylizing, which we hope to be able to publish soon.

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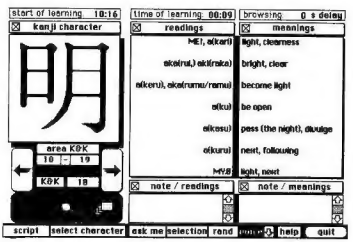

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Lesson 9 • *Dōzo*

Dōzo is like dōmo *(see MANGAJIN No. 8) in that it's added to expressions to make them more emphatic or polite, and, like dōmo, it can stand alone as a shortened form of those expressions. In many cases, the complete expressions would end in* ***–te kudasai****, meaning "please," but this is usually "please" in the sense of offering something or granting a favor, rather than making a request.*

Offering a drink

One of the most common uses of *dōzo* is in offering food or drink to someone. In this scene, the drink has already been poured, and he is encouraging his guest to go ahead and partake.

© Kobayashi Makoto / *What's Michael*

Sā, dōzo nonde kudasai.
"Well then, please have a drink/drink up." (PL3)

In this scene from *Dai-Tōkyō Binbō Seikatsu Manyuaru*, Kōsuke is approached by one member of a group of students who are drinking in a small restaurant.

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

Stranger: *Dōzo*
"Please [have a drink]" (PL4)
Sound FX: *Tan*
(sound of the glass being put down on the counter)

- the dash after *do* makes it into a long *dō*. This is the way vowel sounds are normally elongated in katakana, but using this device with hiragana has something of a pop touch, like the spelling "nite" for "night" or "thru" for "through."

Still offering a drink

***Dōzo* can come before or after** the offer. Both of these examples use the word *o-hitotsu* — the honorific prefix *o-* added to *hitotsu*, the all-purpose "counter" meaning "one (object/thing)."

© Torii Kazuyoshi / *Top wa Ore Da!!*

He wants to have a drink with the customer he is entertaining, but he's driving. The hand-to-the-head is a gesture of embarrassment or confusion.

Waitress: *Dōzo o-hitotsu . . .*
"Please have one (a drink)."
Customer: *Ie, boku wa sono . . .*
"No, I, that is . . ."

Michael has ventured into a cabaret, and appears to be in need of a drink at this point

Hostess: *Sā, o-hitotsu dōzo. . .*
"Well, please have one (a drink)."
Michael: Mu
"Mmm."

© Kobayashi Makoto / *What's Michael*

Not just for alcoholic drinks

The tone of *dōzo* seems to be especially suited to offering an alcoholic beverage, but it's certainly not limited to such situations.

© Takahashi Rumiko / *Mezon Ikkoku*

Girl: *Ocha o dōzo.*
"Please have some tea."
Woman: *Ara, dōmo*
"Oh, thanks."

- the particle *o* after *ocha* implies a verb like *nonde kudasai* or the more formal/honorific *meshiagatte kudasai*

The *dōzo* hand gesture

The tone or feeling of *dōzo* is expressed by this gesture with the open hand. The first scene is in a nightclub. The hostess is showing some customers to the table where their friends are already sitting (the kimono is an indication of an upscale establishment).

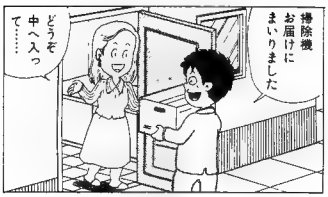
© Yamasaki & Kitami / *Tsuri-Baka Nisshi*

Hostess: *Dōzo kochira desu.*
"Please, (it's) this way." (PL3)

- *Dōzo kochira e*, and *kochira (e) dōzo* are commonly used to show the way.

Please come in (and up)!

***Dōzo* is used** to invite people inside, although as shown in this example, there are two stages to coming "in" to a Japanese home.

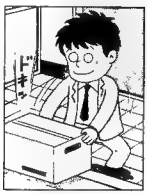


Man: *Sōjiki o-todoke ni mairimashita.*
"I came to deliver the vacuum cleaner." (PL4)
Woman: *Dōzo naka e haitte . . .*
"Please, come in(side) . . ."

- *o-todoke* is the honorific/polite prefix *o-* added to *todoke*, from the verb *todokeru* = "deliver."
- *mairimashita* is a humble (PL4) verb, equivalent in this usage to *kimashita* = "came" (PL3).
- naka = "inside"
- *naka e haitte* is from *naka e hairu*, literally "come inside," but in a Japanese-style home this really means "step into the entranceway." This entranceway is on a lower level than the inside, so the verb *agaru* "come up/go up" is used to refer to actually entering the dwelling.

Sound FX: *Doki!*

- Here, he is putting the box down on the step leading (up) into the apartment.



© Gyū & Kondō / *Eigyō Tenteko Nisshi*

Just an aside to show the difference between *agaru* and *naka e hairu*

Woman: *Ii kara, agatte ocha nonde itte yo.*
"It's all right, so come in and have some tea before you go." (PL2)
Man: *Ja sukoshi dake . . .*
"Then, just a little . . ."

Please make yourself at home

One of the directors of this man's company has dropped in for an unexpected visit.

© Kobayashi Makoto / *What's Michael*

Host: *Sā, dōzo dōzo*
"Well then, please please"
Go-yukkuri shite tte kudasai!!
"Relax and make yourself at home!!" (PL3)

- *yukkuri suru* = "take it slow/easy → make yourself at home." The honorific *go-* is added here.
- *shite tte* is a contraction of *shite itte* — *itte* is from the verb *iku* = "go," so this expression means "relax and make yourself at home (before you go)." This is similar to . . . *ocha nonde itte* in the last frame on the previous page.

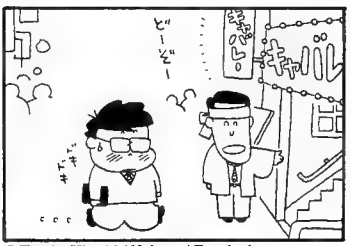
The *kyaku-hiki*

Nightclubs and cabarets frequently have an employee who stands outside and lures in customers. This person is called a *kyaku-hiki* (*kyaku* = "customer," and *hiki* from the verb *hiku* = "pull in/attract."

© Kobayashi Makoto / *What's Michael*

The feline version,
from *What's Michael?*

Kyaku-hiki: *Dōzo irasshaimase*—
"Please, come in (right this way)."
(PL4)



© Tanaka Hiroshi / *Naku-na! Tanaka-kun*

The human version,
from *Tanaka-kun*

Sign: *Kyabarē*
Cabaret
Kyaku-hiki: *Dōzo*
"Please [come in]"
"Sound" FX: *Doki doki*
(Tanaka-kun's heart pounding)

Please, after you

She was next in line for a test ride, but she'd rather wait for a certain driver. This driver is obviously disappointed.

© Torii Kazuyoshi / *Top wa Ore Da!!*

Young Lady: *O-saki ni, dōzo*
"Please, go ahead"
Man: *E . . . ii no kai?*
"Huh . . . is it OK?" (PL2)

- *saki ni* = "before/ahead (of)." The *o-* prefix can only be described as "polite" since it's added no matter who goes first.
- *kai* = softer, friendlier version of *ka*, used mostly by males.

Go right ahead

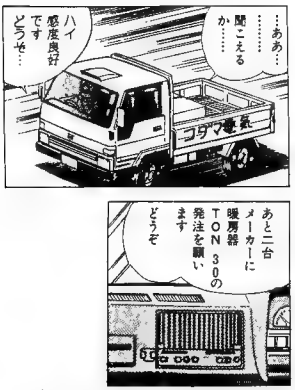
© Kobayashi Makoto / *What's Michael*

Michael, the drug sniffing cat, has detected something in this man's bag. (It turns out to be catnip.)

Agent: *Chotto naka o tashikamesasete moraimasu yo!!*
"I'd like to check/I'll take the liberty of checking the contents!!" (PL2)
(lit. "I'll have you allow me to confirm the inside a little.")
Passenger: *Hā, dōzo.*
"Yes, please."

- *tashikamesasete* is from the verb *tashikameru* = "confirm/check."

On the 2-way radio



© Gyū & Kondō / *Eigyō Tenteko Nisshi*

In radio communications, *dōzo* is used like "over." This driver is not accustomed to using the radio.

Driver: *Aa . . .kikoeru ka . . .*
"Uh . . . can you hear me . . ." (PL2)
Dispatcher: *Hai, kando ryōkō desu. Dōzo . . .*
"Yes, loud and clear. Over . . ." (PL3)

- *kando* = "sensitivity/quality of reception"
- *ryōkō* = "good/favorable"

Driver: *Ato ni-dai mēkā ni danbōki TON-sanjū no chūmon o negaimasu. Dōzo.*
"Please order two more TON-30 heaters from the manufacturer. Over." (PL3)

More in the nature of a request

In these last three examples, *dōzo* is used to make requests. First, an ATM "money machine" uses *dōzo* to ask/invite customers to enter their secret code number.

ATM screen: *Anshō bangō o dōzo*
"Your secret number, please."
Woman: *ē tto, watashi no tanjōbi . . .*
"Uuh, my birthday (is) . . ."

- this wording is not universal. Some machines say *Anshō bangō o oshite kudasai* ("Please enter/push your secret number").

© Usui / *Kureyon Shinchan*

If you would . . .

This doctor is addressing a group and asks/invites them to think about what would happen "if (they developed a serious illness)."

Doctor: *Dōzo mina-san, "moshi" to iu koto o kangaete kudasai.*
"Please, everyone, think about what might happen (think about 'if')." (PL3)

© Hanai & Miyahara / *Tottemo I-in*

Kudasai vs. *Dōzo*

© Torii Kazuyoshi / *Top wa Ore Da!!*

This *dōzo* is obviously in the nature of an invitation, while this *kudasai* is used in a (desperate) request. Hikono-san is entertaining a potential customer who turned out to have a healthy appetite.

Sound FX: *Shī*
(sucking in air as he picks his teeth)
Counterman: *Mata dōzo*
"Please (come) again."
Hikono: *Ryōshūsho kudasai.*
"Please give me a receipt." (PL3)

The End

The MANGA MARKET

There are many theories about the popularity of manga in Japan, but no matter what the reason, the fact is it's a big business.

How big is it? Fortunately, the 出版科学研究所 *Shuppan Kagaku Kenkyūjo* (Publishing Science Research Institute) in Tokyo has plenty of statistics. Total sales of comic or manga-type publications (books as well as magazines) in 1989 were approximately:

四千四百億円
yon-sen yon-hyaku oku en (¥4400,0000,0000)
(¥440,000,000,000)

That's four hundred fourty billion yen, or about $3,250,000,000 (three billion, two hundred fifty million dollars) — 22% of all magazine and book sales. Looking at the statistics by number of copies shipped, manga books and magazines accounted for 32% of all publications in 1989 (chart on the right).

Circulation figures for manga magazines can be astronomical. For example, the most popular of all manga magazines, 少年ジャンプ *Shōnen Jampu* (*Jump*) has a weekly circulation of 5-6 million (mostly males age 12– early 20s). By comparison, in the US, with twice the population of Japan, *Time* magazine has a circulation of 4.3 million, and *People* magazine, 3.3 million. *Jump* is an exception, but all of the top ten best selling manga magazines in Japan have circulations of over one million.

Volume is high, but profit margins are low. Most manga magazines have 300-400 pages and sell for around ¥200 ($1.50). Advertising content is low by general magazine standards, and all retail outlets can return unsold copies (typically 10-20%). The real money in the manga business is made from 単行本 *tankōbon*, or collections of serialized manga in book form.

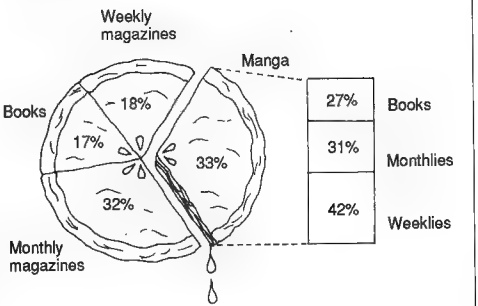
Because of the low price and high page count, manga magazines are printed on very cheap paper which starts to yellow and deteriorate in a matter of months. This makes the *tankōbon*, which are printed on better quality paper, a necessity for any collector or loyal reader who wants to re-read past episodes. *Tankōbon* are typically 150-220 pages and contain 10-15 episodes or installments of a series. Prices are in the range ¥350–¥500 ($2.50–$3.70), but since the contents are "re-cycled" from magazines, profit margins are high.

One episode in a manga series is around 20 pages, and a typical 340+ page magazine contains 15 or so episodes. Thus, a weekly manga magazine produces enough material for 5-6 *tankōbon* every month. In this sense, manga magazines are like "farms" to produce material for the more profitable *tankōbon* sales.

Since manga artists must usually hire several assistants in order to meet the tight production schedules of manga magazines, it's hard for them to make much money from the magazine side of the business, and they rely on sales of *tankōbon* for their profits as well.

One out of three

33% of all books and magazines published in Japan in 1989 were manga*

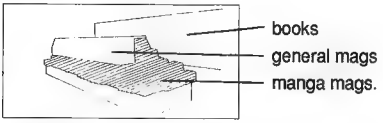


*by number of copies; total book and magazine shipments in 1989, 5.73 billion copies. Source: *Shuppan Kagaku Kenkyūjo*

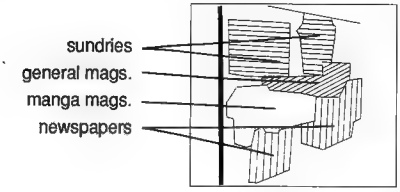
The marketplace

Higher postal rates and the fact that most manga magazines are printed on cheap, bulky newsprint type paper make magazine subscriptions almost non-existent. Practically all magazine and sales are through retail outlets. Retail shops receive goods on consignment from wholesalers and can return any unsold goods.

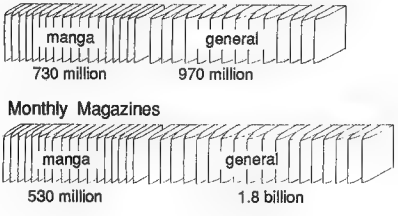
This is the bookstore section of a Daiei "GMS" (general merchandise store—like a combination department store & supermarket) in Himonya, Tōkyō. Himonya is a rather upscale residential area and this display is more spacious than the typical bookstore, but customers include a demographic cross section.



This is a kiosk or 駅売店 *eki-baiten*. There are approximately 4,500 of these in railway stations (often on the platforms) in Japan. These offer a convenient way for salarymen on the go to pick up some light reading material for their train ride.



Ratio of manga magazine sales to total magazine sales (by volume/number of copies sold in 1989)



Tankōbon also produce some amazing numbers. The 8th volume in the popular *Be-Bop High School* series had a first printing of 2,360,000 copies, and there have been several instances of first printings of over 2,000,000 copies. Compare this with the 100,000 copy threshold for "best seller" status in the non-manga book business, and the appeal of the manga business becomes obvious.

In these profitable *tankōbon* sales, the top three publishers in Japan—Shūeisha, Shōgakukan, and Kōdansha—together have an estimated 68% of the market. Their size, stability and history of success make it easy for these big three to monopolize the top manga artists, and thus maintain their position. It's very difficult for new publishers to break into the market.

The Product comes in 2 sizes:

Big

Big Comic Spirits (Shōgakukan) ¥220

Estimated circulation: 1.7 million
Primary readership: males, age 23 – 27
(Shōgakukan's manga magazines are segmented more by age than Shūeisha's.)

The April 8, 1991 issue (346 pages) includes:

18 stories on subjects such as a beautiful female schoolteacher, a female *jūdō* athlete, a young salesman, life in a company dormitory, rugby, a trading company employee, the restaurant business, "gag"/slapstick manga, a dog with a man's brain, SF. Also, 2 essays, some editorial content.

Promo blurbs for coming features, other *Shōgakukan* publications, etc. 10 pages

Ads for: beer, cigarettes, canned coffee, banks, language school/tape course, men's fashion, men's skin care/hair removal, CDs, body-building equipment
22 pages

Bigger

Shōnen Jump (Shūeisha) ¥190

Estimated circulation: 6 million
Primary readership: males, mostly age 12 – early 20s, but extending into 30s and down to 8 or so.

The April 15, 1991 issue (412 pages) includes:

20 manga stories including *City Hunter, Dragon Ball*, and stories on subjects such as delinquent HS students, *jūdō*, historical fantasy, basketball, "gag" / slapstick, SF, soccer, police comedy, baseball, psychic/occult.

Promo blurbs for coming features, other *Shūeisha* publications, etc. 17 pages

Ads for: CD players/audio equipment, video games, motorcycles, body-building equip., electric guitars, skincare/hair removal, tanning lotion, language tape course, movies
14 pages

The *maku-no-uchi bentō* approach: The *maku-no-uchi bentō* (幕の内弁当) is a popular kind of "box lunch" containing a variety of items such as fish, chicken, vegetables, pickles, etc., along with the staple rice. Publishers of *seinen* manga (for young males) frequently compare their product to a *maku-no-uchi bentō* —there is a wide variety of items to appeal to every taste, and even though some people might dislike carrots, they are included to give a touch of color. The most important part however, is the rice— the part that appeals to everyone. The conventional wisdom is that each manga magazine must contain at least three stories that fit in the "rice" category. If there is only one "rice" story, people will read it standing up (called *tachi-yomi*) at the bookstore/magazine stand without purchasing the magazine. Takahashi Rumiko's *Mezon Ikkoku*, and the popular "gourmet manga" *Oishinbo* are typical "rice" manga.

Many manga magazines have survey cards for the readers to evaluate the stories in that issue. A new series typically has 10 weeks to show a good response, or it's history.

Not a pop singing idol, this is Shirai Katsuya, the editor of Shōgakukan's best selling manga, *Big Spirits*. Manga artists are pop culture stars in their own right, but the role of the editors who, along with the artists, help develop story lines and characters, can not be underestimated. Needless to say, manga editors are not your average salary-man. Shirai rarely arrives in the office before 10AM, but that's because he was probably up until 3AM the night before, consulting with an artist about the development of the characters in a popular series. Shirai has also been known to handle odd jobs such as appearing in the pages of *Big Spirits* wearing a Mohican wig in one of their "skits."

Birth of a Manga

The Giga Story: *Shufu-to-Seikatsu-Sha* is a fairly large publishing company in Tōkyō. *Shufu* means "housewife," and *seikatsu* means "life/livelihood," and as the name implies, most of their publications are targeted at women. In 1989, the top management decided that the company needed to add a manga magazine to their lineup. Because of the difficulty of luring established artists away from the "big three" (Shūeisha, Shōgakukan, Kōdansha), part of the concept was to develop and showcase new talent. From the staff of their flagship publication, *Shūkan Josei*, Itō Hitoshi was chosen to research and develop this new magazine. Itō spent 6 months interviewing editors of other manga magazines and gathering information from various sources to first determine which category of manga would be the most promising. Here are the categories he considered.

- *Shōjo* (少女) *manga* (for young girls age 6-15): Sales of almost all titles in this category had been slipping for the past few years, and no one seemed to know why. One theory was that the themes/stories had become too difficult and introspective, and that readers had shifted to lighter material, such as fashion magazines. At any rate, this category was eliminated in the early rounds.
- *Ladies'* (レディース) *manga:* This category is targeted at young female office workers (OLs) and housewives. One of the major attractions of "ladies' manga" was that artists in this category rarely work exclusively for one title, thus eliminating one of the greatest obstacles to entry by a new title—the problem of acquiring artists. Ladies' comics are notorious for their sexual/soft porn content, and Itō considered the idea of creating a magazine in this category which would have a more intellectual appeal, one which women would not be embarrassed to take to work with them. The problem was that there were already 80 titles in this category and sales per title averaged around 200,000—not very exciting in the manga business where circulations of over 1,000,000 are not unusual. Also, because the stories in this category usually end in one installment, they are less suited to compilation in the more profitable *tankōbon* format.
- *Shōnen* (少年) *manga*: *Shōnen* usually refers to young boys, although this category includes the "monster" magazine *Shōnen Jump*, which is read by males ranging in age from 8 or so into the 30s. Itō felt that it would be almost impossible to break the monopoly of the big three and come up with artists and/or themes which would appeal to this group of readers.
- *Seinen* (青年) *manga*: *Seinen* usually refers to young men, and this was the category which Itō finally selected. This was a risky choice because of the intense competition in this category, but if the new magazine was successful, the rewards would be great.

The primary target was set as urban males in their 20's, and in keeping with the original idea of developing new talent, every issue features two stories from new artists. Based on evaluations by readers and by the magazine staff, a winner is selected, with a ¥1,000,000 prize for three consecutive wins.

Giga (written in English and katakana) was selected as the title of the new magazine. The name *Giga* has a double meaning — first, the English prefix "giga–," meaning "one billion–," as in "gigabyte"; and the Japanese word *giga* (戯画), a combination of *gi* ("playful/humorous") and *ga* ("picture/drawing," the same *ga* as in *manga*). *Giga* comes from the term *chōjū jinbutsu giga* (鳥獣人物戯画 "humorous pictures of birds & beasts [*chōjū*] and people [*jinbutsu*]"), the precursor of *manga*.

As of April, 1991, about one year after it was launched, *Giga* has a circulation of around 250,000—not too shabby, but this figure has actually dropped from the initial launch period. Although *Giga* contains serialized manga by artists also working for the big three, there seems to be a strong element of brand loyalty in manga purchasing. Readers don't evaluate individual issues each time they buy—they tend to find a "brand" they like and purchase it on a regular basis. They get involved in the manga serialized in that title, and the purchase becomes almost automatic.

In this competitive market, Itō can be proud to have survived the first year. What will become of *Giga*? Will this upstart be able to attract enough loyal readers to keep it alive? The story of *Giga* has a certain manga-like quality of its own.

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BY KATSUHIRO OTOMO

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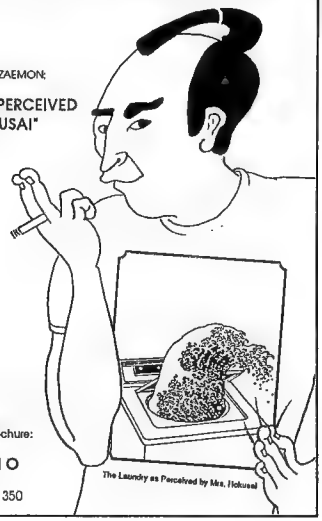

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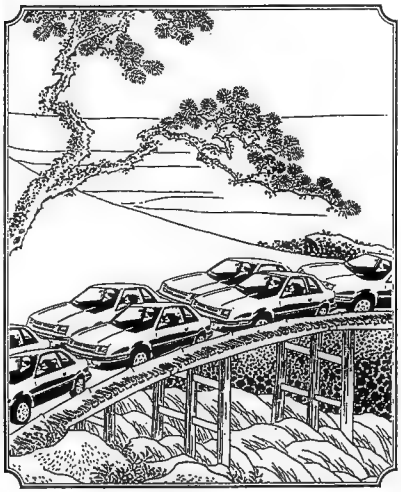

MT. FUJI AS VIEWED FROM THE BACK SEAT OF A TOYOTA COROLLA

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爆発寸前

Bakuhatsu Sunzen

"On the Verge of Explosion"

by

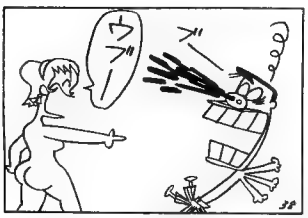
谷岡ヤスジ Tanioka Yasuji

Tanioka's manga are referred to as "gag" (ギャグ) manga, as opposed to "story" (ストーリー) manga or *gekiga* (劇画), the more dramatic, cinema-style graphic works. Other examples of gag manga include Akatsuka Fujio's *Tensai Bakabon*, and Furuya Mitsutoshi's *Dame Oyaji*. The MANGAJIN favorite, *Tanaka-kun* would also be included in this category. Gag manga are usually simple line drawings with nonsensical, slapstick plots/stories. Although the story we feature in this issue is mild and innocuous, most of Tanioka's manga feature explicit sexual themes. Because of the style of drawing and the nonsensical tone, however, they would hardly be considered "erotic."

Tanioka, born in 1942, began drawing manga while still in elementary school. Unlike many other manga artists, he was encouraged by his parents, especially his father, to pursue a career in manga. He began to have manga published in major magazines around 1966, and in 1970 his *Metta-Meta Gaki-dō Kōza* became a nationwide hit.

In addition to the manga *per se*, Tanioka has a knack for creating words or expressions which become part of Japanese pop culture. Probably the best example is *hana-ji bū* (鼻血 ブー). *Hana-ji* (literally "nose-blood") is a commonly used visual device indicating sexual excitement, and *bū* is the "sound" effect of the blood coming out.

The big bird serves as a kind of narrator in Tanioka's manga—announcing the time of day, or making comments about the story.



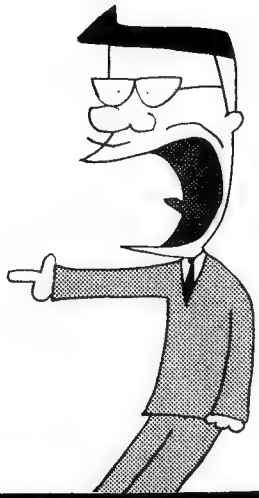
"Sound" FX: *Bū*
(blood coming from his nose)
Woman: *Ubū*
"Naive!"

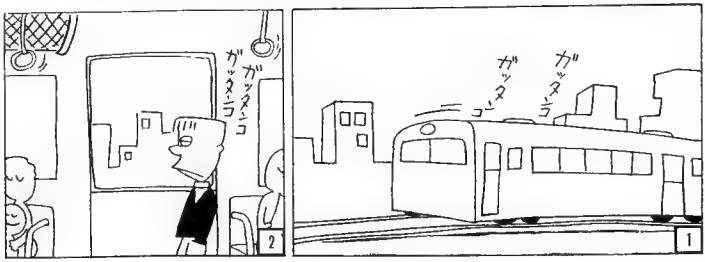
- the word *ubu* ("naive/innocent/unsophisticated") is elongated to *ubū* because she is calling out in a taunting manner.

This theme of the sophisticated, even sexually aggressive female and the flustered, unsophisticated male is one of Tanioka's favorites, and it's also used in our feature manga for this issue.

3分間の出来事

●ウインクに狂った男の物語





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Title: *Uinku ni Kurutta Otoko no Monogatari*
The Story of a Man Who Went Crazy Over a Wink
Title: *San-pun-kan no Dekigoto*
A Three-Minute Incident

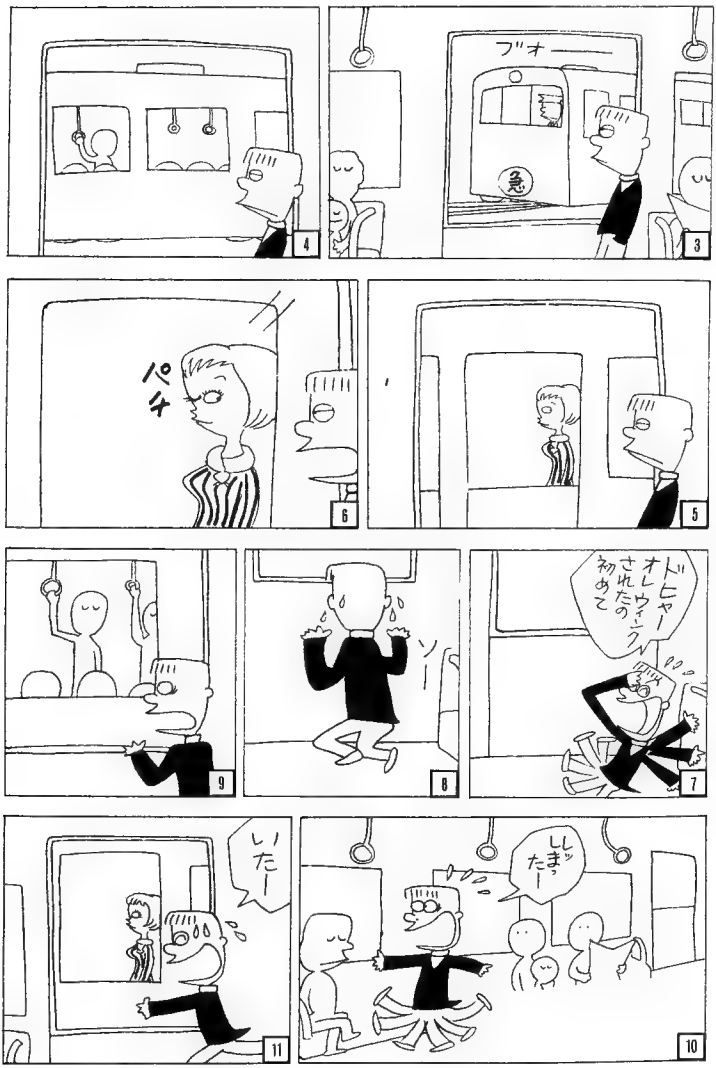
- *uinku* is the English word "wink" rendered in katakana.
- *kurutta* is the plain/abrupt past form of the verb *kuruu*, "go crazy/lose one's head," so *uinku ni kurutta* literally means "went crazy over/from a wink." This phrase modifies *otoko* ("man").
- *monogatari* = "story/tale"
- *san-pun-kan* = "(a period of) three minutes." The suffix *-kan*, meaning "interval/period," is used to denote a period of time as opposed to "three minutes (past/before the hour)."
- *dekigoto* = "incident/event/occurrence"

1

Sound FX: *Gattanko gattanko*
(**clickety-clack** sound of slow train)

2

Sound FX: *Gattanko gattanko*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オレウォーク
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初めて
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いたー
11
しまったー
10

3

Sound FX: *Buō*
(sound of fast-moving train or its horn)
Sign: *Kyū*
"Express"

- *Buō*, with its similarity to *bō*, suggests the sound of a horn, but in later panels, *guō* and *gō* are used for the sound of a speeding train, and *buō* could simply be a variation of these.
- *kyū* is an abbreviation for *kyūkō*, "express." Our story hinges on the fact that the express is overtaking the local train heading in the same direction.

6

"Sound" FX: *Pachi*
(a quick, snap-like effect; in this case, a wink)

7

Man: *Dohyā, ore uinku sareta no hajimete!*
"Yowie! It's the first time I've ever been winked at!" (PL2)

- *Hyā* is a more conventional expression of surprise, but the *do-* adds humorous emphasis, something like adding "ka-" to "pow!" Tanioka's characters frequently use creative exclamations, usually written in katakana.
- *ore* is an informal/abrupt masculine form of "I/me."
- *uinku sareta* ("was winked at") is the plain/abrupt past form of *uinku sareru*, which is the passive form of *uinku suru* = "wink (at)."
- *hajimete*, the *-te* form of the verb *hajimeru* ("begin"), functions as a noun meaning "the first time." The verb *da* (plain/abrupt form of *desu*) has been omitted, as it often is in casual speech.
- The particles *wa*, *ga*, *o*, etc. are also often omitted in casual speech. With the particles, this sentence would be (in PL2): *Ore wa uinku sareta no wa hajimete da.*
- Tanioka uses almost no punctuation. We've added punctuation to the rōmaji transcription to make it easier to read.

8

"Sound" FX: *Sō*
(quiet, stealthy effect of peeking out of the window)

10

Man: *Shi-shimatta—!*
"D-damn!" (PL2)

- *shimatta*, the plain past of the verb *shimau* ("finish/conclude") is used as an exclamation of dismay → "I blew it/it's all over for me/confound it."
- In his excitement, our hero is almost shouting, and this results in a lengthening of many of the final vowels. Throughout this story, a dash (—) is used to indicate that the sounds are drawn out. This dash is the standard way of elongating vowel sounds in katakana, but using it with hiragana has a manga-like touch. To avoid confusion, where the original word does not normally have a long final syllable, we have simply duplicated the long dash (*shimatta—*) rather than adding a macron to the vowel (*shimattā*).

11

Man: *Ita—!*
"There she is!"

- *ita* is the plain past of the verb *iru* ("to be" for living things). Japanese often employs the past tense to describe "completed," but still continuing, states of being (i.e., "she was there, and still is") where English would use the present tense. As is often the case in Japanese, the subject ("she") is implied, not stated.

パチ
12
ドヒャー
オレあの子と
結婚する
13
あー!
14
こりゃ
大変だ
向こうょ
急行だが
らな
15
きッ
きみ
四谷で
待ってて
ドン
ドン
?
16
よつや
よつやー
??
17
18
19
何あわてんだろあのバカ
ちょっとウィンクしただけなのに
20
よつやー
?
21

12

"Sound" FX: *Pachi*
(wink)

13

Man: *Dohyā, ore ano ko to kekkon suru!*
"Yowie! I'm gonna marry that girl!" (PL2)

- *ko* literally means "child" but can be used as a diminutive term for adults, usually members of the opposite sex. Thus, *ano ko* here means "that girl."
- *kekkon* = "marriage" • *kekkon suru* = "marry." The plain/abrupt form of the verb here indicates a future action, or rather, in this case, an intention.
- the particle *wa* has been omitted after *ore*.

14

Man: *A—!*
"Ack!"

15

Man: *Korya taihen da! Mukō wa kyūkō da kara na!*
"This is terrible! {Because} that one's an express!" (PL2)

- *korya* is a colloquial contraction of *kore wa* ("this [is]").
- *taihen* means "terrible/serious/extreme." • *da* is the plain form of *desu*.
- *mukō* = "the other side/over there," in this case "(that train) over there"
- . . . *da kara* = "because . . ."
- *na* is an informal/masculine equivalent of *ne* (". . ., you know") — he's expecting agreement from the "listener."

16

Man: *Ki-kimi! Yotsuya de matte-te—!*
"(H-hey,) you! Wait (for me) at Yotsuya!" (PL2)
Sound FX: *Don don*
Bang bang (pounding on window)

- *kimi* is an abrupt/familiar word for "you," used almost exclusively by males. Using *kimi* to address a stranger of the opposite sex sounds a little rough, or overly familiar.
- Yotsuya ("Four Valleys") is a station on the Chūō line in central Tokyo where both local and express trains stop.
- *matte-te* is a contraction of *matte-ite* ("be waiting") from the verb *matsu* ("wait"). The conventional (PL3) way of asking someone to wait or "be waiting" would be *matte-ite kudasai*. Dropping *kudasai* is common in informal speech.

17

Man: *Yotsuya! Yotsuya—!*

19

Man: *A—!*
"Aarghh!"

20

Woman: *Nani awatete n daro, ano baka! Chotto uinku shita dake na no ni . . .*
"What's that idiot freaking out about? All I did was give a little wink." (PL1)

- *awatete n daro* is a contraction of *awatete-iru no darō ka*. *awatete-iru* is from the verb *awateru*, "be flustered/panic/be hasty," and *darō (ka)* is the plain/abrupt form of *deshō (ka)* = "I wonder/do you suppose."
- she has inverted the word order so that the subject (*ano baka* = "that fool/idiot") comes at the end.
- *chotto* = "just a little" • *dake* = only
- *na no ni* means "in spite of . . ./even though . . ."

(continued next page)

ササ
24
おっや
23
ガガ
22
やい
もっと
早く
走れ!!
ズーン
ズーン
26
ア
25
な
急行?
これが…
28
これでも
急行か
バカヤロー
ファ?
27
それも
そうだな
こりゃ
大変だ
グイ
30
最近は
乗客の
うが
たしか
なんだ
しっかりしろ!!
おかしいな
オレ各駅だと
ばかり
思ってたん
だが…
29

(continued from previous page)

21 **Man**: *Yotsuya—!*

22 **Sound FX**: *Hā hā*
(breathing on window)

23 **Writing**: *Yo tsu ya*

24 **"Sound" FX**: *Sa sa*
(a quick, sudden motion → wiping the window; cf. *sa-tto fuku*)

25 **Man**: *A—!*
"Aaack!"

26 **Man**: *Yai! Motto hayaku hashire!!*
"Hey! Go faster!!" (PL1)
Sound FX: *Don don*
Bang bang (pounding on engineer's window)

- *hashire* is the abrupt command form of *hashiru* ("run/travel").
- *hayaku* is the adverb form of *hayai* ("fast/quick"), and *motto* = "more," so *motto hayaku hashire* means "run more quickly."

27 **Man**: *Kore de mo kyūkō ka?! Bakayarō!*
"You call this an express?! Idiot!" (PL1)
Engineer: *Fa?*
"Wha?"

- *kore de mo* = "even this" → "even a train this slow."
- using the question marker *ka* directly after a noun (*kyūkō ka*) is very abrupt speech.
- *bakayarō* combines *baka* ("fool/foolish") with *yarō*, "rascal/bum."

28 **Engineer**: *Nani? Kyūkō? Kore ga . . .*
"What? Express? This (is) . . .?"

29 **Engineer**: *Okashii na— . . . Ore kaku-eki da to bakari omotte-ta n da ga . . .*
"That's odd . . . I was thinking all the while it was a local, but . . ." (PL2)
Man: *Saikin wa jōkyaku no hō ga tashika na n da! Shikkari shiro!!*
"These days the passengers know better (than the engineers)! Get hold of yourself!!" (PL1)

- *kaku-eki* = "each station," but it's an abbreviation of *kaku-eki teisha* = "stops at each station" → "local (train)."
- *bakari* = "only/exclusively"
- *. . . to bakari omotte-(i)ta* = "was thinking only that . . ." so the idea here is "It never entered my head that it might be something other than a local."
- *saikin* = "recently" • *jōkyaku* = "passengers" • *tashika* = "certain/reliable/accurate"
- *hō* (lit. "side/direction") is used when making comparisons. *jōkyaku no hō ga tashika* means "the passengers are more reliable → know better." Around the time this manga was published (early 1970's) there were several incidents in Japan of trains passing through scheduled stops due to negligence on the part of the engineers.

(continued next page)

なのまろ〜
グオ——
31
もっと早く早く!!
了解!! もっと早く
32
追いついたぞ 追いついたぞ
33
34
ぐたー
35
あー
36
早すぎる 早すぎる
了解 早すぎる
37
まだまだスピードおとす
了解 まだまだスピードおとす
38

(continued from previous page)

- *na n da* is a contraction of *na no da*, indicating that an explanation is being made.
- *shikkari* is used to describe a condition of stability or soundness in structures/things, as well as in people.
- *shiro* is the abrupt command form of the verb *suru*.

30

Engineer: *Sore mo sō da na. Korya taihen da!*
"That's right, isn't it. This is awful!" (PL2)
Sound FX: *Guii*
(twisting of accelerator lever)

- *sore mo* = "that too" Using *mo* instead of *wa* implies that the other person is right about more than one point.

31

Announcer: *Shinanomachi—*
"Shinanomachiii"
Sound FX: *Guō*
(sound of train rushing by)

- Shinanomachi is the station before Yotsuya; local trains stop here, but expresses don't.

32

Man: *Motto hayaku, hayaku!!*
"Faster, faster!!"
Engineer: *Ryōkai!! Motto hayaku.*
"Roger!! Faster (it is)."

- *ryōkai* ("comprehension/understanding") is used like "roger." (cf. *Mangajin* No. 7, page 11)

33

Man: *Oi-tsuita zo, oi-tsuita zo!*
"We've caught up, we've caught up!" (PL2)

- *oi-tsuita* is the plain past form of the verb *oi-tsuku* ("catch up/overtake").
- *zo* is an emphatic sentence ending typically found in rough/informal male speech.

35

Man: *Deta—*
"There she is!" (PL2)

- *deta* is the plain past form of the verb *deru* ("come out/appear"), so it literally means "(she) appeared." This is another case in which English and Japanese tense usage varies.

36

Man: *A—!*
"Aarghh!"

37

Man: *Haya-sugiru, haya-sugiru!*
"Too fast, too fast!" (PL2)
Engineer: *Ryōkai, haya-sugiru.*
"Roger, too fast." (PL2)

- *haya-sugiru* is *hayai* ("fast") plus the verb *sugiru* ("be excessive/too much").

38

Man: *Mada mada supiido otosu!*
"Slow down even more!" (PL2)

(continued next page)

でたー
39
きッきみ こっち むいてこそ!!
ガラ
40
本読んでちゃ ダメー こっちみろー
ゴ
41
何事だー 駅通過 したじゃ ねえか
またテツマン やったな バカヤロー
42
キャー
キ
44
もどりゃ いいんでしょ もどりゃー
43
あっこら!! バックさしちゃ ダメ!!
うるさいっ お前のせいだぞ バカ!!
46
ゴ
45

(continued from previous page)

Engineer: *Ryōkai, mada mada supiido otosu.*
"Roger, slow down even more." (PL2)

- *mada mada* = "still more/much more."
- *supiido* is the English word "speed" rendered in katakana.
- *otosu* = "drop/lower/reduce." Using this plain dictionary form instead of a command form is like saying "reducing speed," i.e. the man is taking for granted that he is in control.

39

Man: *Deta—*
"There she is!!" (PL2)

40

Man: *Ki-kimi, kotchi muite, kochi!!*
"(H-hey) you, look over here, over here!!" (PL2)
Sound FX: *Gara*
(rattling sound of raising window)

- *kotchi* and *kochi* are variants of *kochira*, "over here/this way."
- *muite* is the *-te* form of the verb *muku*, "look/face (toward)." Here, it's short for *muite kudasai* ("please look").

41

Man: *Hon yonde-cha dame—. Kotchi miru—.*
"Don't be reading a book! Look over here!" (PL2)
Sound FX: *Gō*
(roar of speeding trains)

- *yonde-cha* is a contraction of *yonde-(i)te wa* (from the verb *yomu* = "read").
- *dame* = "no good/won't do"
- *hon* ("book") would normally be followed by the particle *o*.
- *miru* ("look/see") is used as a command, even though it's in the plain present form.

42

Passengers: *Nani-goto da—! Eki tsūka shita ja nē ka!*
"What's going on!? You went through a station, didn't you!" (PL1)
Passengers: *Mata tetsu-man yatta na. Bakayarō!*
Pulled another all-nighter playing mah-jongg, eh. Stupid bum! (PL1)

- *nani-goto* is a combination of *nani* ("what") and *koto* ("thing"), which changes to *goto*.
- *tsūka shita* is the plain past form of *tsūka suru* ("pass through/transit").
- *ja nē ka*, a colloquial contraction of *de wa nai ka* ("is it not the case that . . .?"). Changing *nai* to *nē* is very rough masculine speech.
- *tetsu-man* is a slang contraction of *tetsuya mājan* "all-night mah-jongg."
- *mata* = "again" • *yatta* = plain/abrupt past form of *yaru* ("do").

43

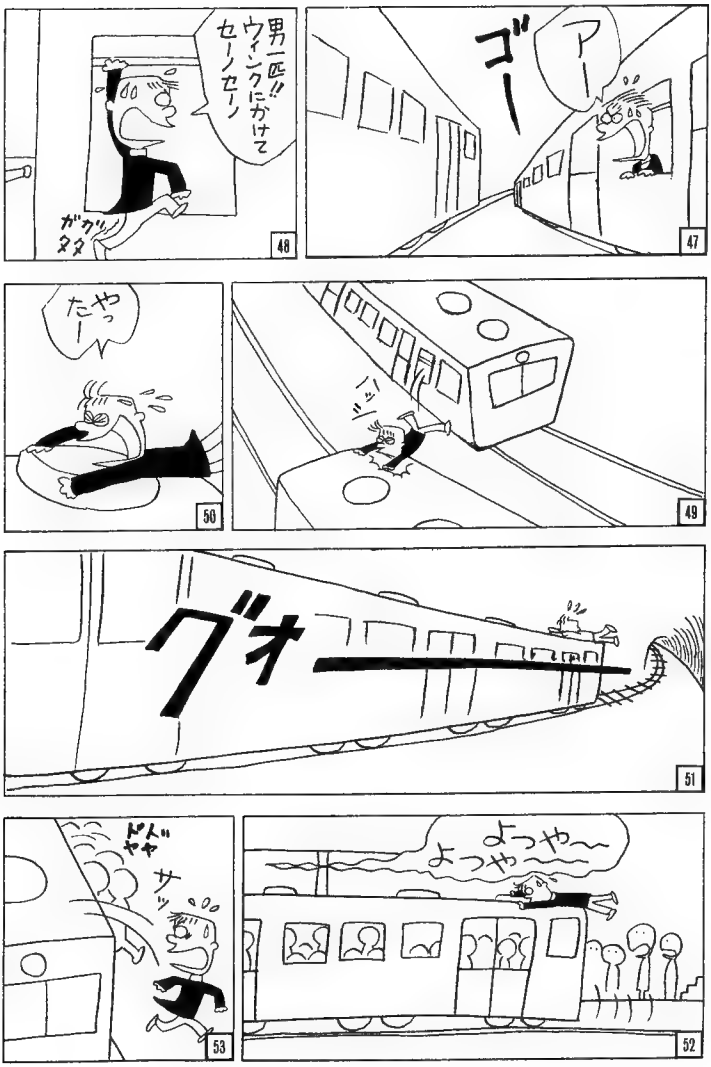
Engineer: *Modorya ii n desho, modorya—!*
"So we'll go back, okay? We'll go back!" literally **"If (we) go back, it will be all right, won't it? If we go back!"** (PL2)

- *modorya* is an informal colloquial variation of *modoreba*, the conditional ("if") form of *modoru*, "return/go back." *ii n desho* (contraction of *ii no deshō*) = "it's all right, isn't it/you'll be satisfied, right."
- *modorya* is repeated for emphasis.

44

Sound FX: *Kiii*
(**screech** sound of brakes)
Passengers: *Kyā!*
(screaming sound)

(continued next page)


男一匹!!
ウィンクにかけて
セーノセーノ
ガクガク
ヌヌ
48
ゴー
アー
47
たやっ
ー
50
ハッ
ハー
49
グオー
51
ドンガヤヤ
サッ
53
よっや～
よっや～
52

(continued from previous page)

45

Sound FX: *Gō*
(train accelerating)

- The long dash extends to the left of the character *go* because the train is going backwards. It is not unusual for sound effects to be written/read right-to-left.

46

Man: *A! Kora!! Bakku sashi-cha dame!!*
"Hey! Stop that!! Don't back (it) up!!" (PL1)
Engineer: *Urusai! Omae no sei da zo, baka!!*
"Shut up! It's your fault, stupid!!" (PL1)

- *kora* is used for scolding/reprimand, often to halt the offender in the very act.
- *bakku* is the English "back (up)" rendered in katakana. *Bakku suru* = "back up/go back," and *bakku saseru* is the causative form = "make (something) back up/back something up."
- *sashi-cha dame* is a colloquial contracted form of *sashite wa dame*, equivalent of *sasete wa dame*. See frame 41 for *-te wa dame*.
- *urusai* is an adjective meaning "noisy/troublesome," but it's used as an expletive meaning "shut up/be quiet." The small *tsu* at the end of *urusai* indicates a sharp/abrupt end. We usually indicate this with an exclamation mark.
- *omae* is a rude/condescending form of "you" when used by strangers. Between (male) friends it simply shows familiarity.
- *sei* means "fault/effect/responsibility," so *omae no sei* means "your fault."

47

Man: *A—!*
Sound FX: *Gō*
(speeding train)

48

Man: *Otoko ippiki!! Uinku ni kakete, sēno sēno . . .*
"One man!! Staking it all on a wink, one - two - three . . ."
Sound FX: *Gata gata*
(leg trembling)

- *-hiki* is a counter suffix for small animals. "One animal" (*ichi* + *hiki*) becomes *ippiki*. Using *ippiki* to refer to a man (*otoko*) has a humorous touch.
- *kakete* is the *-te* form of the verb *kakeru*, "bet/gamble/risk."
- *sē no* (or *sei no*) is used before making a concentrated effort, like "ready, set, . . ./one, two, . . ."

49

Sound FX: *Hasshi*
(striking the train roof)

- *hasshi* ("wham!"/"blam!") is not strictly a sound effect, but derives from *hasshi-to*, used to describe the force of a mighty blow (e.g., with a sword/hammer/bat).

50

Man: *Yatta—!*
"Did it!!"

- *yatta* is the plain past of the verb *yaru*, "do." It's often used as an exclamation of triumph: "I did it!/I won!"

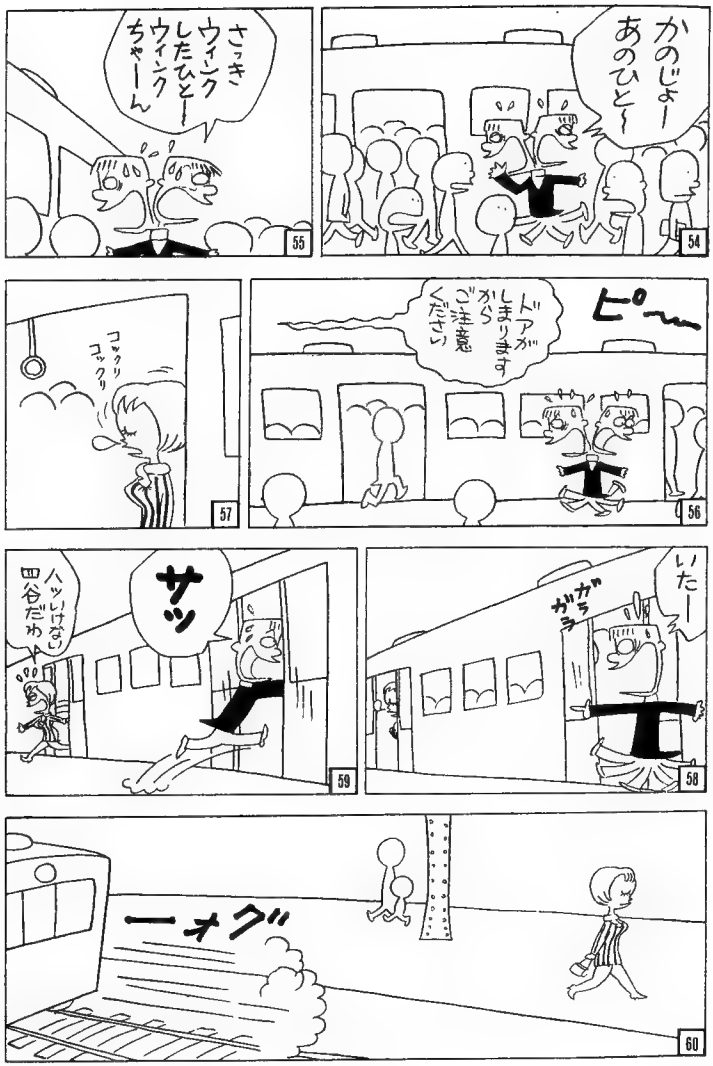
51

Sound FX: *Guō*
(train roaring out of tunnel)

52

Announcer: *Yotsuya—! Yotsuya—!*

(continued next page)


かのじょー
あのひとー
54
さっきウィンクしたひとー
ウィンクちゃーん
55
ピー
ドアがしまりますからご注意ください
56
コックリコックリ
57
いたー
ガラガラ
58
サッ
ハッけよい
四谷だわ
59
ーオグ
60

(continued from previous page)

53

Sound FX: *Doya doya*
(crowd pouring off train)
Sound FX: *Sa!*
(the effect of a quick motion; here, leaping down off the train. *cf.* frame 24.)

54

Man: *Kanojo—! Ano hito—!*
"(My) girl! Young lady!"

- *kanojo* can be used as a pronoun meaning simply "she/her," but can also mean "(my/your) girlfriend/sweetheart." Its use here like the English word "you," i.e. to address/call that person, shows how the concept of 1st, 2nd, and 3rd person is more "flexible" in Japanese. Perhaps his interpretation of the significance of the wink has affected his choice of words.
- *ano hito* is literally "that person," although this expression as well has other connotations. For more about the word *hito* see *Mangajin* No. 7, pages 12-13.

55

Man: *Sakki uinku shita hito—! Uinku-cha—n!*
"Person who winked at me a while ago! Winkie!"

- *sakki* = "a while ago"
- *-chan* is a diminutive suffix added to proper names, especially for children or friends of the opposite sex. Here a nickname is created by adding it to *uinku*.

56

Sound FX: *Piii*
(warning buzzer)
Announcer: *Doa ga shimarimasu kara go-chūi kudasai.*
"The doors are about to close, so please be careful." (PL3)

- *doa* is the English "door" in katakana.
- *shimarimasu* is the ordinary polite form of the verb *shimaru*, "close."
- *chūi* means "caution/attention," and *go-* is an honorific prefix, so *go-chūi kudasai* is a polite "please be careful."

57

"Sound" FX: *Kokkuri kokkuri*
(dozing, nodding off)

58

Man: *Ita—!*
"There she is!"
Sound FX: *Gara gara*
(rattling sound of door sliding shut)

59

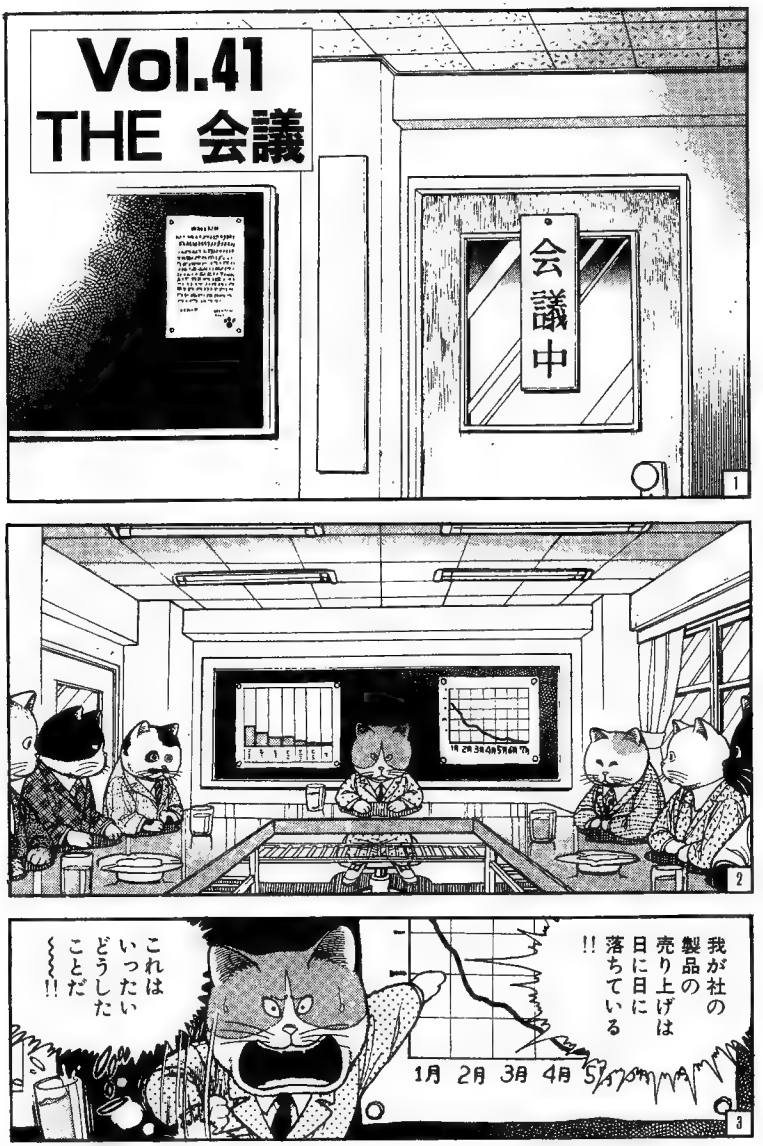
Man: *Sa!*
(he is creating his own sound effect for a quick motion. *cf.* frames 24 & 53).
Woman: *Ha! Ikenai, Yotsuya da wa!*
"Huh? Oops, this is Yotsuya!" (PL2)

- *ikenai* is the plain (PL2) form of *ikemasen* ("it/this won't do")
- ending a sentence with *wa* is feminine speech.

60

Sound FX: *Guō*

- Again, the effect is written right-to-left, to show the direction of movement of the train.


Vol.41
THE 会議
会議中
1
2
我が社の製品の売り上げは日に日に落ちている!!
1月 2月 3月 4月
これはいったいどうしたことだ〜〜!!
3

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Title: *The Kaigi*
The Meeting
Sign: *Kaigi-chū*
"Meeting in progress"

- *kaigi* = "meeting/conference."
- *-chū* = "in the middle of," for example, *shokuji-chū* = "in the midst/middle of a meal," *kōji-chū* = "under construction," *hanashi-chū* = "the telephone line is busy."

3

President: *Wa-ga-sha no seihin no uriage wa hi ni hi ni ochite-iru!!*
"Sales of our company's products are dropping day by day!!"
Kore wa ittai dō shita koto da!!
"What the blazes has happened here?!" (PL2)

- the *wa* in *wa-ga-sha* is written with a kanji meaning "oneself," and *wa-ga-* ("my/our/one's own") is a formal/literary equivalent of *watashi(tachi) no*, as in *wa-ga-kuni* ("my/our country"), *wa-ga-ya* ("our home/house").
- *seihin* = "manufactured goods." • *uriage* = "(amount of) sales"
- *hi ni hi ni* = "day by day/day after day."
- *ochite-iru* is from *ochiru* ("fall/drop").
- *kore wa* ("this") refers back to the dropping sales of the previous sentence.
- *ittai* intensifies the question = "(what) on earth/the blazes."
- *dō shita* = "what happened/what's the matter," but here it modifies *koto* ("thing/fact").
- *dō shita koto da* means "what kind of thing/happening (is this)?" The words *ittai* and *dō* make it obvious this is a question even though the question marker *ka* is not used.

こら～～ッ 会議中にシッポのていれなんかしてるんじゃない!!
プロン プロン
4
営業部長のマイケル君!! 説明しなさい!!
5
……
6
……
7
ゴロ…
ニャン
8
ニャンじゃな～～い!!
我が社は今ピンチなんだぞ～～!!
9
あくびをするな～～!!
10
ライバルの犬商事はどんどん売り上げをのばして
今度ビルを建てるんだぞ!!
11
ガタン
12

4

President: *Kora—! Kaigi-chū ni shippo no teire nanka shite-ru n ja nai!!*
"Hey! Don't be grooming your tail during the meeting!!" (PL2)
Sound FX: *Peron peron*
(sound/action of poking one's tongue out and licking something)

- *Kora!* ("hey/hey there!") is used for scolding/reprimand. (Also see frame 30.)
- *teire* = "(the act of) taking care of/grooming."
- . . . *nanka* means "such as/things like." It's used here instead of the particle *o*, giving the meaning "don't be doing something like grooming your tail."
- *shite-ru* is a contraction of *shite-iru* ("be/is/are doing"). The ending . . . *n ja nai* can be either a negative question ("isn't it that...?") or, as here, an abrupt negative command ("don't be grooming..."). Intonation and the context make the distinction clear.

5

President: *Eigyō-buchō no Maikeru-kun!! Setsumei shinasai!!*
"Sales Department Chief Michael!! Explain!! (PL2)

- *eigyō* means "business/operations," but the *eigyōbu* (*bu* = "department/section") of a company is invariably the department in charge of sales.
- the ending *–chō* = "head/chief of –," so *buchō* = "department head/chief."
- *–kun* is used instead of *–san* for younger males or lower ranking employees. It's used primarily for males, but OLs ("office ladies") may be called *–kun* by their bosses. As this example shows, the "younger/lower ranking" condition is relative, i.e. the company president can call the department heads *–kun*. In turn, the chairman of the board might call the president *–kun*.

8

"Sound" FX: *Goro . . .*
(sound or action of something fairly heavy rolling over)
Michael: *Nyan*
"Meow."

9

President: *Nyan ja nai!!*
"Don't meow (at me)!!" (PL2)
Wa-ga-sha wa ima pinchi nan da zo—!!
"Our company is now in a crisis!!" (PL2)

- *Nyan ja nai* literally means "it's not meow" → "meow is not an appropriate response."
- *pinchi* is from the English expression "be in a pinch."
- *nan da* (contraction of *na no da*) is used for assertions, and *zo* (generally used by men only) adds even more emphasis, so the overall effect is like adding "dammit!" in English.

10

President: *Akubi o suru-na—!!*
"Don't yawn!!" (PL1-2)

- *akubi* = "(a) yawn," and *akubi o suru* is the verb form.
- *-na* attached to the plain present form of a verb is a form of abrupt negative command.

11

Sound FX: *Ban*
"Bang!"
President: *Raibaru no Inu Shōji wa don don uriage o nobashite*
"Our rival, Dog Enterprises, is increasing sales by leaps and bounds, and
kondo biru o tateru n da zo!!
now (they're) going to put up a building!! (PL2)

(continued next page)

コロコロコロ…
コロコロコロ…!
15
14
13
カチャーン
16
とにかく売り上げをのばすにはどうしたらいいか
真剣に考えるんだ!!
17
ぐっすり寝るな〜〜!!
19
18

(continued from previous page)

- *Raibaru* comes from the English "rival" and has essentially the same meaning.
- *Shōji* literally means "commercial/business affairs." It's one of the standard suffixes added to business names and is sometimes translated as "Trading (Company)".
- *don don* = "rapidly/steadily/more and more."
- *nobashite* is the *-te* form of the verb *nobasu* ("amass/increase/stretch out"). The *-te* form is used here as a continuing form ("increasing and . . .").
- *kondo* = "now/this time/next time/soon."
- *biru* is a shortened form of the English word "building" in katakana.
- *tateru* = "build/construct."

12 **Sound FX** : *Kata!*
(sound of two hard objects striking each other)
Basha!
"Splash!" (the "standard" sound of splashing water)

13 **Sound FX**: *Koro koro koro . . .*
(effect of a small, round object rolling continuously; cf. *goro*, frame 8)

14 **Sound FX**: *Koro koro koro . . .*

15 **"Sound" FX**: *Hyū!*
(whistling sound of the glass falling through the air; also used for the sound of the wind.)

16 **Sound FX**: *Gachān*
"Crash!" (sound of glass breaking)

17 **President**: *Tonikaku uriage o nobasu ni wa dō shitara ii ka / shinken ni kangaeru n da!!*
"In any case, think seriously about what we should do to increase sales!!" (PL2)

- *tonikaku* = "anyhow/anyway."
- *ni wa* after a verb (*nobasu*) means "for the purpose of (increasing)/in order to (increase)."
- *dō* = "how/in what way"
- *shitara* is a conditional form of the verb *suru* ("do") → "if I/you/we do."
- *ii* = "good/satisfactory"
- *dō shitara ii ka* is the question "what should we do." In Japanese the word order does not change when this is used as a clause in the sentence "think about what we should do."
- *shinken* = "seriousness/earnestness" • *shinken ni* = "seriously/earnestly"
- *kangaeru* means "think/consider," and *n da* turns the sentence into an abrupt command.

18 **Sound FX**: Sū
(in this case, the sound of peaceful breathing; cf. *suya suya nemuru* = "sleep peacefully")

19 **President**: *Gussuri neru-nā!!*
"Don't sleep soundly!!" (PL1-2)

- *neru* = "sleep" • *gussuri neru* = "sleep soundly"

いいか!!
1月 2月 3月 4月 5月
20
とにかく
なんとしても
このピンチを
きりぬけ
なければ
ならない!!
ス〜〜〜
そのため
にはまず
社員が
一丸と
なって
……
21
ん……
22
グゥグゥ……
ん〜〜〜っ!!
23
……
……
24
オレの
話を
聞いてる
のか〜〜〜!!
25
26

20

President: *Ii ka!!*
"Now listen!!
Tonikaku, nan to shite mo, kono pinchi o kirinuke-nakereba naranai!!
Anyway, no matter what it takes, we have to make it through this crisis!!" (PL2)

- *nan to shite mo* = "by any means/at any cost"
- *kirinuke-nakereba naranai* is a form of the verb *kirinukeru* ("overcome [an obstacle]/make it through [a crisis]"). The ending *–nakereba naranai* gives the meaning "must–."

21

Sound FX: *Sū*
(effect of breathing peacefully as he sleeps)
President: *Sono tame ni wa mazu shain ga ichigan to natte . . .*
"For that purpose, first, all employees (must) pull together and . . ." (PL2)

- *sono tame ni* = "for that purpose/in order to do that"
- *mazu* = "first of all/to begin with"
- *shain* = "employee(s)"
- *ichigan to naru* is an idiom meaning "unite/combine (for greater strength)", but it's written with kanji that literally mean "become one ball." This cat seems to be taking it literally.

22

Sound FX: *N . . .*
"Un . . ."

23

"Sound" FX: *Gu gu gu . . .*
(a pulling/stretching effect)
N—!!
"Unnn!!"

24

Sound FX: *Sū*
(peaceful breathing as he sleeps)

25

President: *Ore no hanashi o / kiite-ru no ka!!*
"Are you listening to what I'm saying!? (PL2)

- *kiite-ru* is a contraction of *kiite-iru* from the verb *kiku* ("listen/hear").

こんなことじゃ
ほんとに我が社はつぶれてしまうぞ〜〜!!
ハロン
27
会議中にメシを食うな〜〜!!
28
……
ガタ…
29
こら!! どこへ行くんだ!! 営業部長
30
……
W·C
31
W·C
32
マイペースで行動するな〜〜!!
33
猫には会社経営もむいていないようである……
34

THE END

27

President: *Konna koto ja / honto ni waga-sha wa tsuburete-shimau zō!!*
"With this kind of situation, our company will really collapse!!" (PL2)
Sound FX: *Ban*
"Bang!"

- *ja* is a contraction of *de wa*.
- *honto ni* = "really/actually/in fact"
- *tsuburete-shimau* is the *-te* form of the verb *tsubureru* ("collapse/be destroyed/go bankrupt") with *shimau* ("finish/end/close"). Adding *shimau* can mean that the action is/will be completely finished, or that the result will be undesireable/regrettable. Here, both meanings can be applied.

28

President: *Kaigi-chū ni meshi o kū-na—!!*
"Don't eat during the meeting!!" (PL1-2)

- *meshi* (lit. "cooked rice") is a casual/rough word for "meal/food" used mostly by men.
- *kū*, written with the same kanji as *taberu*, is a casual/rough masculine term for "eat."

29

Sound FX: *Gata . . .*
(a **rattle** or **bump** sound of the chair knocking against the floor as it's pushed back)

30

President: *Kora!! Doko e iku n da!! Eigyō buchō*
"Hey!! Where do you think you're going, Sales Chief!?" (PL1-2)

- *kora!* ("hey/hey there!") is used for scolding/reprimand. (cf. frame 4)
- *n da* (contraction of *no da*) is used here to make a rough/abrupt question. The word *doko* makes it clear this is a question even though *ka* is not used. (cf. frame 17)

32

Sound FX: *Batan*
(banging sound of door closing)

33

President: *Mai pēsu de kōdō suru-na—!!*
"Stop doing your own thing!!" (PL1-2)

- *mai pēsu de* is Japanese-English for "at one's own pace." It generally refers more specifically to "pace/speed," but as the illustration shows, the meaning here is more like "independently/on one's own."

34

Narration: *Neko ni wa kaisha keiei mo muite-inai yō de aru . . .*
"It seems that cats aren't suited for running a business either . . ." (PL2)

- *kaisha* = "company" • *keiei* = "operation/administration"
- *muite-inai* is from the verb *muku* ("be suited to/have an aptitude for").
- *mo* with a negative verb (*muite-inai*) means "not . . . either." The implication here is that there are other things cats are not suited for.
- *. . . yō* is used to describe the way things seem or appear.
- *de aru* (PL2) has the same meaning, but is more literary than, *da* (PL2)/*desu* (PL3).

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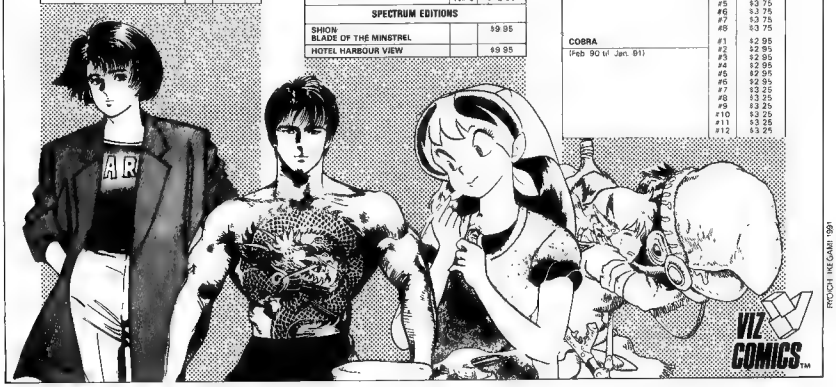

RYOICHI IKEGAMI 1991

From the series

うる星やつら

Urusei Yatsura

高橋留美子

by
Takahashi Rumiko

In the last episode:

The charming princess Oyuki, has enticed Ataru and his friends to her home planet of Neptune through a fourth-dimensional passageway which terminates in Ataru's closet. When she explains that the primary purpose of this passageway is to dump excess snow from Neptune in the closet, Ataru naturally objects—until she takes off her heavy winter clothing (in the scene on the left), and reveals exactly how charming she really is. Once again Ataru falls in love, and once again he incurs the wrath of Lum (in the tiger skin suit) and Shinobu.

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As this episode begins, Ataru is trying to escape from Lum and Shinobu.

浮気者ーっ!!
バリ
おわーっ!!
バリバリ
1
ゴポ
どうしておれのまわりの女はああも売っぽいのだ……
2
それにくらべておユキさんは……
3
おユキさん……
まあ、どうなさったの、ご主人さま……
4
ここは冷えますわ！さ、おへやへもどりましょ！
それは無理です……
5
あそこにもどったら殺されますぅぅぅ！
まあ……
6

1

Lum: *Uwaki-monō!!*
"(You) cheat!!"
Ataru: *Owaaa!!*
"Yeoow!!"
Sound FX: *Bari, bari bari, bari*
(crackling sound of the electric discharge projected by Lum)
Sound FX: *Doka!*
(sound of the heavy cooking pot, thrown by Shinobu, hitting Ataru)

- *uwaki* is a noun meaning "unfaithfulness," and *mono* (written this way) means "person."

2

Sound FX: *Goho goho*
(Ataru coughing)
Ataru: *Dōshite ore no mawari no onna wa ā mo arappoi no da . . .*
"Why are the women around me so rough like that . . .?" (PL2)

- *Dōshite* is a colloquial word for "why."
- *ore* is a rough/informal masculine word for "I/me."
- *mawari* = "surroundings/area around/vicinity"
- *onna* ("woman/women") sounds rather abrupt, even derogatory, something like "dame(s)" or "broad(s)." *Josei* would be more formal/polite.
- *ā* = "like that/in that way" (cf. *kō, sō, ā, dō*) • *mo* ("even/also") adds emphasis.
- *arappoi* = "rough (mannered)/coarse"

3

Ataru: Sore ni kurabete Oyuki-san wa . . .
"Compared to that, Oyuki (is) . . ."
"Sound" FX: *Zuru!*
(effect of Ataru sliding down against the window)

- *kurabete* is the *-te* form of the verb *kuraberu* ("compare").

4

Ataru: *Oyuki-san . . .*
"Oyuki . . ."
Oyuki: *Mā, dō nasatta no, goshujin-sama.*
"Oh my, what's wrong Mr. Moroboshi?" (PL3-4)

- *dō nasatta no* is a combination of *dō* ("in what way/how") and the plain past form of the honorific verb *nasaru* ("do"), plus *no* to form a question. *dō shita no* is a non-honorific equivalent of this phrase.
- *shujin* = "(my) husband/master." The honorific *go-* is added when referring to someone else's husband, and here she adds *-sama* (honorific version od *-san*), partly because she's addressing him, using his "title/position" like a name would be used in English.

5

Oyuki: *Koko wa hiemasu wa! Sa, oheya e modorimasho!*
"It's cold here! Come, let's go back to the room!" (PL3)
Ataru: *Sore wa muri desu . . .*
"That's impossible . . ." (PL3)

- *hiemasu* is the polite (PL3) form of the verb *hieru* ("get cold/become chilled").
- *modorimasho* ("let's return/go back") is from the verb *modoru*. The "correct" form is *modorimashō*, but in colloquial speech the final long *ō* is often shortened.
- *muri* = "unreasonable/impossible"

(continued next page)

とりあえずここでお休みなさい！
7
でも、あんなにしとやかなラムがどうしておこったんですか!?
しとやかかどうかは別として……
8
それはあなたが美しすぎるからですっ！
あっ、なにをなさいます!!
9
ぼ、ぼくは、もうがまんできません！
いけません！あなたにはラムがいるではありませんか！
10
ああ～～、理不尽な……
しかし、このままではひきさがれません！
11
ビシビシ
いけませ～ん！いけませ～ん！
12

(continued from previous page)

6

Ataru: *Asoko ni modottara korosaremasu . . .*
"If I went back there I'd be killed . . ." (PL3)
Oyuki: *Mā . . .*
"Oh dear . . ."

- *modottara* ("if I went back") is the plain conditional form of *modoru* ("go back/return").
- *korosaremasu* is the polite (PL3) passive form of *korosu* ("kill/murder").

7

Oyuki: *Toriaezu, koko de oyasumi-nasai!*
"For the time being, relax here!" (PL3)
Ataru: *Hakushon*
"Ah-choo"

- *toriaezu* = "for the time being/as a temporary measure"
- *oyasumi-nasai*, typically used to say "good night," is a polite/command form of the verb *yasumu* ("relax/rest").

8

Oyuki: *De mo, anna ni shitoyaka-na Ramu ga, dōshite okotta n desu ka!?*
"But Lum who is so ladylike — why did she get angry!?" (PL3)
Ataru: *Shitoyaka ka dō ka wa betsu to shite . . .*
"Putting aside (the question of) whether she's ladylike or not . . ." (PL2)

- *shitoyaka-na* is an adjective meaning "graceful/refined/ladylike."
- *okotta* is the plain past form of *okoru* ("become angry/get mad").
- *. . . ka dō ka* = "whether or not . . ." • *betsu* = "separate matter/thing"
- *betsu to shite* is a continuing form of *betsu to suru* = "set (something) aside/not include."

9

Ataru: *Sore wa anata ga utsukushi-sugiru kara desu!*
"It's because you're too beautiful!" (PL3)
Oyuki: *A! Nani o nasaimasu!!*
"Oh! What are you doing!!" (PL4)
Sound FX: *Do!*
(since she is falling onto a bed, this is more the action than the sound; cf. *dotto taoreru*)

- *utsukushi-sugiru* ("be too beautiful") is a combination of *utsukushii* ("beautiful") and the ending *-sugiru* ("too-/excessively-").

10

Ataru: *Bo, boku wa mō gaman dekimasen!*
"I, I can't stand it anymore!" (PL3)
Oyuki: *Ikemasen! Anata ni wa Ramu ga iru de wa arimasen ka!*
"You mustn't! You have Lum, don't you (don't forget)!" (PL3)

- *boku* is an informal word for "I/me" used by males, especially boys and young men. School girls have surprised people recently by using *boku* to refer to themselves.
- *gaman* ("self-control/endurance") → *gaman dekiru* ("be able to stand/endure").
- *ikemasen* as an interjection = "No!/Don't!/Stop!" It's used to refer to something prohibited, forbidden or wrong.
- *Anata ni wa Ramu ga iru* = lit., "For you, there is Lum," but for example, the sentence *Saitō-san (ni) wa okusan ga iru* would most likely be translated as "Saitō-san has a wife."
- *. . . de wa arimasen ka*, lit. "is it not the case that. . .," gives the tone of an accusation.

11

Ataru: *Aā, rifujin-na . . .*
"Ahhh, it's irrational/unreasonable . . ." (PL2)

(continued next page)

わしのおひいさまになにさらすっ!!
げっ!!
ああ〜〜いけません!!
13
B坊、おやめなさい!
こん間男めっ!!
ひえ〜っ、間男だーっ!!
14
いいところだったのに…
15

(continued from previous page)

Ataru: *Shikashi, kono mama de wa hiki-sagaremasen!*
"But, I can't pull myself away from you (while I'm) in this condition!" (PL3)

- *shikashi* = "however/(and) yet/nonetheless."
- *kono mama de wa* ("in this state → without doing something")
- *hiki-sagaremasen* ("be unable to pull away/go away") is a combination of the verb *hiku* ("pull/{with}draw") and *sagaru* ("retreat/draw away"). *hiki-sagaru* ("pull away") → *hiki-sagareru* ("can pull away" PL2) → *hiki-sagaremasen* ("can't pull away" PL3)

12

Sound FX: *Bishi bishi*
(sound of ice cracking)
Zūn
(sound of the ice wall splitting)
Oyuki: *Ikemasēn! Ikemasēn!*
"No! Don't!" (PL3)

13

Sound FX: *Baki baki*
(blocks of ice crumbling and cracking)
Doka
(effect of something rushing in)
Biibō: *Hongyā!*
(a screaming/roaring sound)
Washi no ohii-sama ni nani sarasu—!!
"What (the hell) are you doing to my princess!!?" (PL1)
Ataru: *Ge!*
"Urk!" (a startled semi-scream/gasp)
Oyuki: *Aā ikemasen!!*
"Ahhh, stop it!!" (PL3)

- *gyā* is used for the sound of a human yell or scream; *ogyā* is the standard sound for a baby's cry; *hongyā* is used for the scream of this monster who wears a bunny on his head.
- *washi* is a form of *watakushi*/*watashi* typically used by older Japanese men.
- *nani sarasu* (equivalent to *nani o suru no da*, "what are you doing?") is the tough sounding Kawachi dialect of Osaka.

14

Oyuki: *Biibō, oyame-nasai!*
"Biibō, stop that! (PL3)
Biibō: *Kon maotoko-me!!*
"You lousy adulterer!!" (PL1)
Sound FX: *Do do do*
(sound and effect of Biibō running)
Ataru: *Hiē, yuki-otoko da!!*
"Yikes! It's the abominable snowman!!" (PL2)

- *oyame-nasai* is a polite command form of *yameru* ("stop/quit"). A man would probably not use the honorific prefix *o*.
- *kon* is a contraction of *kono* ("this"), used here like "You . . ."
- *maotoko* (written with the kanji for "interval-man") means "adulterer/secret lover." Adding *-me* shows contempt.
- *yuki-otoko* is written with the kanji for "snow-man," but it refers to a monster in Japanese. Snowmen like "Frosty, the . . ." are called *yuki-daruma*.

15

Oyuki: *Ii tokoro datta no ni . . .*
" . . . (right) at the good part." (PL2)

(continued next page)

ドドドドドド
ん？
なんだ
地震か！
16
ドドドドドド
われ、
いてもう
たろーっ!!
わ〜〜〜っ!!
17
ぼんっ
あたる！
なむさーん！
18

(continued from previous page)

- *tokoro* ("place/spot/moment") can indicate a physical place or a point in time.
- *datta* is the plain/past form of the verb *da/desu.*
- *no ni* ("even though/in spite of the fact that") expresses discontent or disappointment. The remainder of the sentence is often left out in colloquial speech.
- This series was drawn by a woman artist (Takahashi Rumiko), but was featured in a male-oriented magazine (*Shōnen Sandē*). This situation (Oyuki resists, but shows disappointment when Biibō interrupts) is very mild by Japanese manga/pop culture standards.

16

Sound FX: *Do do do do do do*
(a heavy **thud thud** or **boom boom** sound and/or effect of ground shaking)
Megane: *N? Nan da jishin ka!*
"Hm? What is it, an earthquake?!" (PL2)

17

Sound FX: *Do do do do do do*
(a heavy **thud thud** or **boom boom** sound and/or effect of ground shaking)
Biibō: *Ware, itemō tarō!!*
"You (S.O.B.), I'll fix you!!" (PL1)
Ataru: *Wā!!*
"Yeow!!"

- *ware, itemō tarō* are fighting words in the Kawachi dialect of Osaka. When used to refer to the other person ("you"), *ware* is insulting. • *itemō tarō* derives from the verb *itameru* ("injure/damage") and *yatte-ageru* ("do for someone" — used in a sarcastic manner) often corrupted to *yattarō* in Kansai dialect. This Kawachi dialect is often associated with *yakuza* "gangsters."

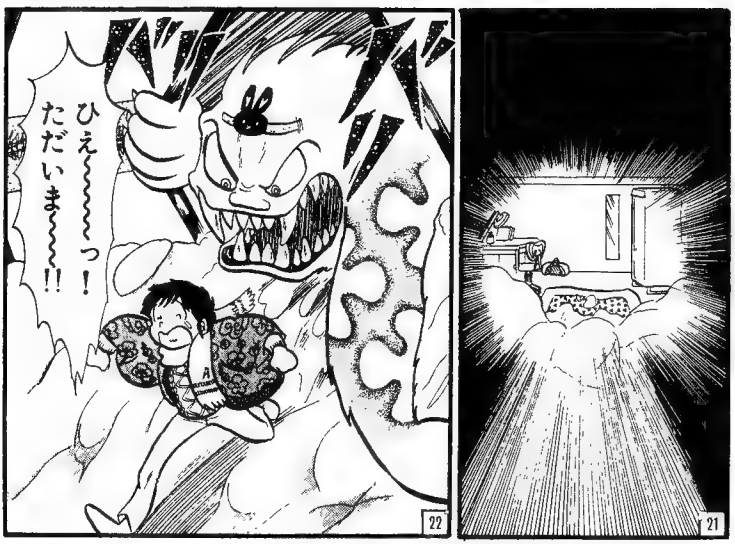
18

Biibō: *Hongyā!*
(roaring/screaming sound)
Megane: *Ataru!*
"Ataru!"
Ataru: *Namu-sān!*
"Merciful Buddha!!"

- *Namu-san* is the Buddhist equivalent of exclamations like "Dear God!" This *-san* is the same *-san* used with the names of people. It's elongated to *-sān* because he is calling out.

雪男といっしょに四次元の穴にとびこんだ！
ダーリンは!?
19

こまったわ！B坊ったらたいせつなお客さまに乱暴して……
うちのこの手で殺したかったのに～～～っ!!
20


ひえ～～～～っ！ただいま～～～!!
22
21

19

Lum: *Dārin wa!?*
"(Where's) my darling!?" (PL2)
Megane: *Yuki-otoko to issho ni yo-jigen no ana ni tobi-konda!*
"He plunged into the fourth dimensional hole with an abominable snowman!" (PL2)

- *Dārin wa* is an inquiry of a very general nature about the status of "Darling" — What happened to him? Where did he go? etc.
- . . . *to issho ni* = "together with . . ."
- *tobi-komu* combines the verb *tobu* ("fly/jump/fall") with *komu*, which when used in combination with other verbs generally gives a meaning of "into." *tobikomu* is also used to describe someone "leaping to their death (in front of a train/into a river, etc.)"

20

Lum: *Uchi no kono te de koroshitakatta no ni—!!*
"But I wanted to kill him with these hands of mine!!" (PL2)
Oyuki: *Komatta wa! Biibō-ttara taisetsu-na o-kyaku-sama ni ranbō shite . . .*
"Oh dear me! Biibō has become violent with (our) important guest . . ." (PL2)

- Lum almost always refers to herself as *uchi*, so *uchi no* means "my/mine."
- *komatta* is the plain/past form of the verb *komaru* ("be distressed/troubled"). *wa* is used here like a feminine exclamation marker. A man might use *na/nā*, or perhaps *yo*.
- *-ttara* is a contraction of . . . *to ittara*, literally "when/if you talk about . . ." It functions like the particle *wa*, to indicate the subject/topic, usually with disapproval.
- *kyaku* means "guest" (or "customer") but when you're talking about a specific guest, the "polite" prefix *o-* is almost always added. *o-kyaku-san* is more "polite/honorific" and *o-kyaku-sama* even more so.
- *ranbō* = "violence/roughness." The *n* is pronounced as *m* when it comes before the *b* sound, so this word is pronounced like the name of Sylvester Stallone's character in the movie "First Blood." This pun did not escape the attention of the Japanese movie distributors who titled the film *Ranbō* (pronounced *Rambō*) in Japan. The subsequent films in this series used Rambo in the English titles as well.
- *ranbo shite* is a form of *ranbō suru* ("use violence/be rough"). The *-te* form leaves the sentence incomplete; moving *komatta wa* from the beginning of this sentence to the end would make it gramatically complete.

22

Sound FX: *Bari bari*
(sound of splintering wood as Biibō tears through the sliding doors of Ataru's closet)
Ataru: *Hiē! Tadaimā!!*
"Yiikes! I'm home!!" (PL2)

- *tadaima*, lit. "right now/just now," is an everyday greeting used when returning from work, school, etc. Maybe it's because Ataru is always in some kind of trouble that he uses this everyday expression, but the effect here is humorous.

ドドド
ぼきゃ〜っ
わっ！
きゃ〜〜!!
23
ペタッ
24
ドタドタドタ
むこうに行ったっちゃ!!
25
ぼん〜
化け物だ〜〜っ!!
26

23

Sound FX: *Do do do*
(sound and effect of Biibō running)
Biibō: *Hogyā!*
(roar/scream – did Takahashi shorten Biibō's scream here to fit in the picture?)
Ataru's Dad: *Wa!*
"Wah!"
Ataru's Mom: *Kyā!*
(standard scream sound for a female)

24

Sound FX: *Peta!*
(sound/action of "plopping down" onto the floor, chair, etc.)

25

Sound FX: *Dota dota dota*
(Sound of heavy footsteps thudding)
Lum: *Mukō ni itta-ccha!!*
"(They) went that way!!" (PL2)

- *mukō* = "the other side/beyond" • *mukō ni* = "that way/over there"
- *itta-ccha* = *itta wa* in Lum's "dialect" or distinctive way of speaking. • *itta* is the plain past form of *iku* ("go").

26

Biibō: *Hongyā!*
(roar/scream)
Crowd: *Bakemono da—!!*
"It's a monster!!" (PL2)

- *Bakemono* ("ghost/monster") comes from the verb *bakeru* ("change shape/assume the form of") plus *mono* ("thing") — literally something that appears in a strange form.

ほんぎゃーっ
ひえ〜〜!!
B坊〜っ！
おりて
おいで〜!!
ダーリンの
バカ〜っ!!
27
東京に宇宙人出現!!
また しても
諸星くん!!
雪女を間男
29
号外！
号外！
下に〜、
下に〜
だっぴゃ！
28

27

Biibō: *Hongyā!*
(roar/scream)
Ataru: *Hiē!!*
"Yeoow!!"
Lum: *Dārin no bakā!!*
"Darling, you idiot!!" (PL2)
Oyuki: *Biibō! Orite oide!!*
"Biibō! Come down!!"
Sign on Post: *Ki o tsukeyō kurai yomichi to yuki-otoko*
"Let's be careful [about] dark streets (dark night traveling) and abominable snowmen"

- *Orite* is from the verb *oriru* ("come down/go down")
- *oide* is a polite way of saying "Come (here/along)."
- *ki o tsukeyō* (PL2 form of *ki o tsukemashō)* is from *ki o tsukeru* ("be careful").
- *yomichi* (lit. "night road") refers to going out/traveling after nightfall.

28

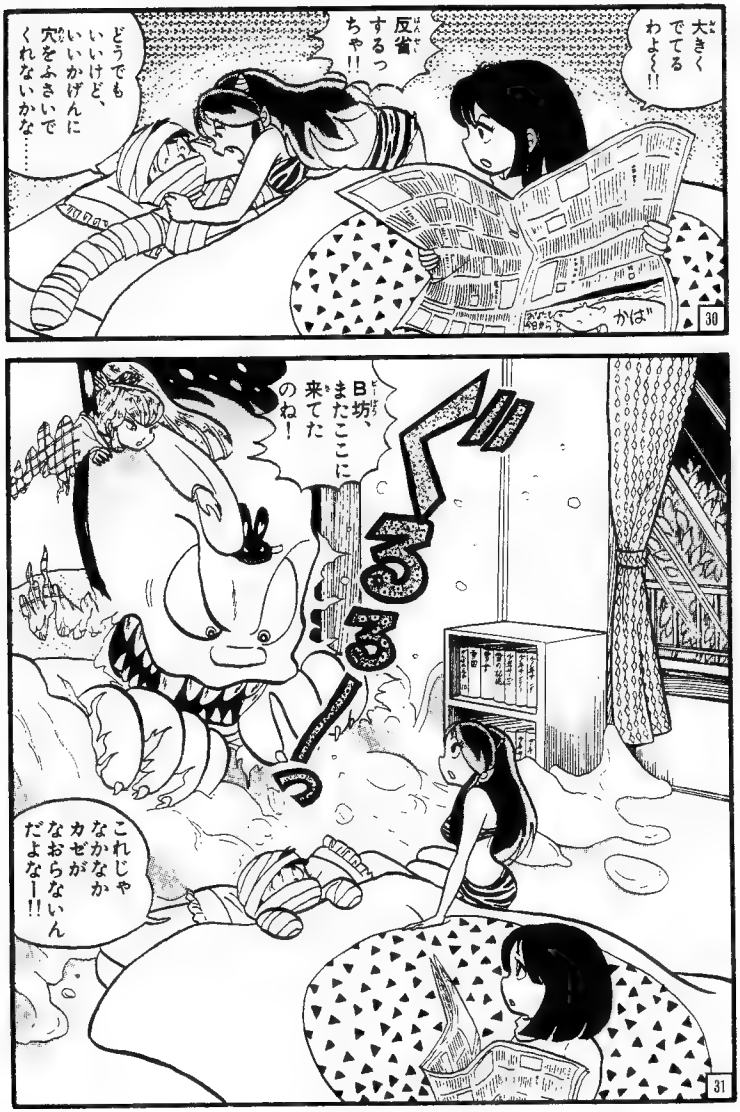
Paper Boy: *Gōgai! Gōgai!*
"Extra! Extra!"
Motor Escort: *Shita ni, shita ni da-ppya!*
"Down, down on your knees!" (PL2)
Sign: *Ishimaru Denki*
Ishimaru Electric

- *Gōgai* refers to an extra or special edition of a newspaper or periodical.
- *shita ni, shita ni* was the command used in the Edo period when the procession of a feudal lord (*daimyō*) passed by; citizens were required to get down on their hands and knees and bow.
- *da-ppya!* is an "alien dialect" for *da yō!/da zō!*
- *Ishimaru Denki* is a well known appliance and electronics store in Tokyo.

29

Newspaper: *Tōkyō ni yuki-otoko !? Shutsu-gen!!*
"Abominable Snowman !? Appears in Tōkyō!!"
Mata-shite-mo Moroboshi-kun!!
"Moroboshi At It Again!!"
Yuki-onna o maotoko
"Seduces Snow Woman"
(next page) *Dokusha no hiroba*
"Readers' Forum"

- *shutsu-gen* is really a noun meaning "appearance." The verb form is *shutsugen suru* ("appear/make an appearance"), but since newspaper headlines frequently drop verbs and end sentences with nouns, we rendered *Shutsugen!!* as "Appears!!"
- *mata-shite-mo* = *mata mata* ("yet again/once again")
- strictly speaking, *maotoko* refers to a male adulterer/secret lover, but it's used here in a newspaper style, like a verb.
- *dokusha* = "reader(s)" • *hiroba* = "square/plaza"


大きくでてるわよ〜!!
反省するっちゃ!!
どうでもいいけど、いいかげんに穴をふさいでくれないかな……
かは"
30
B坊、またここに来てたのね!
ゴゴゴゴゴゴ
これじゃなかなかカゼがなおらないんだよなー!!
31

30

Shinobu: *Ōkiku dete-ru wa yo—!!*
"It's (written up) big (in the newspaper)!!" (PL2)
Lum: *Hansei suru-ccha!!*
"You should be ashamed of yourself (reflect on your conduct)!!" (PL2)
Ataru: *Dō demo ii kedo, ii kagen ni ana o fusaide kurenai ka na . . .*
"Whatever (I don't care), but I wonder if you wouldn't stop up that hole (for me) . . ." (PL3)

- *Ōkiku* is the adverb form of the adjective *ōkii* ("big").
- *dete-(i)ru* is from the verb *deru* ("appear/show up/be in [the newspaper]"), so *ōkiku dete-ru* means that the story was "all over the papers."
- *hansei (suru)* = "(practice) self-examination/reflection." Criminals or offenders who wish to express repentance typically say *Hansei shite-imasu.* There seems to be an assumption that such self-examination/reflection brings a realization of the error of one's ways, and a consequent mending of those ways.
- *dō demo ii* (lit. "any way is good") = "(it) doesn't matter/I don't care."
- *kagen* = "degree/extent," and *ii kagen ni* = "in moderation/to an appropriate extent → before things get out of hand."
- *fusaide* is from *fusagu* ("fill in/close up")
- *kurenai* is the plain/abrupt negative of *kureru* = "do for/give to (a peer or equal)." Using this negative form with the *-te/-de* form of a verb (*fusaide*), makes a fairly polite request (but still PL2).
- *ka na . . .* is a masculine version of *kashira* ("I wonder if. . .") — it makes the request sound softer.

31

Biibō: *Gururu—!*
"Grooowl!"
Oyuki: *Biibō, mata koko ni kite-ta no ne!*
"Biibō, you've come here again, haven't you!" (PL2)
Ataru: *Kore ja naka-naka kaze ga naoranai n da yo nā!!*
"At this rate my cold will never get better!!" (PL2)
Bookcase: *Shōnen Sandē . . .Yuki no Kioku, Yuki-onna, Yuki-guni*
"Shōnen Sunday" . . ."Snow Memories," "Snow Woman," "Snow Country"

- *kite-(i)ta* is from *kuru* ("come"). The action in *kite-(i)ta* has already been completed — it expresses the condition of having come/arrived.
- *kore ja* (contraction of *kore de wa*) = "like this/as things are"
- *naka naka* combined with a negative verb means "hardly/with great difficulty."
- *naoranai* is the plain/negative form of the verb *naoru* ("recover/heal/get better").
- *Shōnen Sandē* ("Shonen Sunday") is the manga magazine in which *Urusei Yatsura* was originally published.

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銀河鉄道999

GINGA TETSUDŌ 999

GALAXY EXPRESS 999

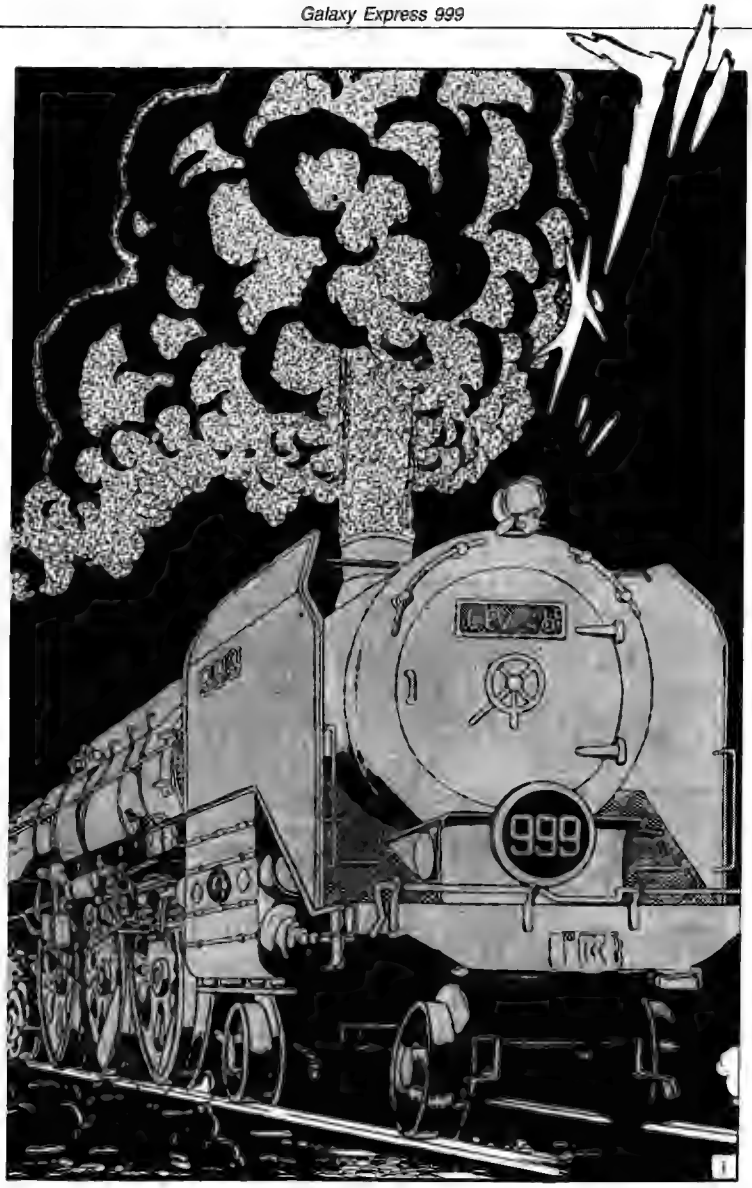
松本零士 *by Matsumoto Reiji*

In the last episode:

Thanks to Mēteru, who saved him from freezing to death in a snowstorm and gave him a free pass, Tetsurō finally boards the Galaxy Express 999. His destination is a planet where it is said anyone can get a mechanical body and become immortal.

While waiting for Mēteru to board the train, Tetsurō meets a mysterious stranger who tells him that no passenger on the Galaxy Express 999 has ever returned alive.

The train begins to pull out, but Mēteru is nowhere to be found.



Sound FX: *Buo!*
(blast of steam)

2
どうしたの？
私はここに
いるわよ。
え！
3
いつのまに…
ぼくは
てっきり
乗りおくれた
かと！
4
私はヘマは
やらないわ。
5
はい、
お弁当。
ゆっくり
味わって
食べなさい。
6
今度ここへ
もどって
このお弁当を
食べる時が
あっても、
その時は
あなたの口も舌も
機械になっていて、
もう味は
わからなく
なってるの
だから……
7
メーテル、
この列車で
出発した人で
生きてここへ
帰って来た人は
いないっていうけど
そんなことは
ないんだろう？
うわさよ。
8

2

Sound FX: *Buo! Buo! Buo!*
(Chug! Chug! Chug! of train starting up)

3

Mēteru: *Dō shita no? Watashi wa koko ni iru wa yo.*
"What's the matter? I'm right here!" (PL2)
Tetsurō: *E!*
"Huh!"

- *dō shita no* = informal (PL2) version of *dō shita no desu ka*, "What's the matter?"
- *iru* = the verb "be/is" for animate things (*e.g.* people)
- *wa yo* = emphatic ending used in feminine speech

4

Tetsurō: *Itsu no ma ni . . . Boku wa ekkiri nori-okureta ka to!*
"When did you . . . I thought for sure you'd missed the train!" (PL2)

- *itsu no ma ni*, literally "in what span of time," is used to ask "when" about events that took place without one's knowledge. Here the question might be completed . . . *notta no desu ka* ("When did you board?").
- *tekkiri* = "surely/without a doubt."
- *nori-okureta* is the plain past form of the compound verb *nori-okureru*, a combination of *nori* from the verb *noru* ("ride/get on"), and *okureru* ("be [too] late").
- . . . *ka to!* is a truncation of . . . *ka to omoimashita* ("I thought that maybe . . .").

5

Mēteru: *Watashi wa hema wa yaranai wa.*
"I don't make stupid mistakes." (PL2-Fem)

- *hema* = "blunder/stupid mistake" • *yaranai* = plain negative form of *yaru*, "do."
- *hema o yaru* means "screw up/make a stupid mistake." Using *wa* instead of the usual *o* after *hema* emphasizes *hema*.

6

Mēteru: *Hai, o-bentō!*
"Here's your lunch!" (PL2)
Mēteru: *Yukkuri ajiwatte tabe-nasai.*
"Take your time and savor it." (PL2)

- *bentō* = "box lunch." Women generally add the honorific *o-* to this word.
- *yukkuri* = "slowly/leisurely" • *ajiwatte* is the *-te* form of the verb *ajiwau*, "savor/appreciate."
- *tabe-nasai* is a gentle command form of *taberu*, "eat."

7

Mēteru: *Kondo koko e modotte kono o-bentō o taberu toki ga atte mo . . .*
"Because even if you return here and eat this (type of) box lunch again . . ."
Mēteru: *Sono toki wa anata no kuchi mo shita mo kikai ni natte-ite, mō aji wa wakaranaku natte-ru no da kara . . .*
"Your mouth and tongue will be mechanical then, and you won't be able to taste anything . . ." (PL2)

(continued next page)

ただのうわさよ…
9
?
10
11
メーテル
メーテル!!
12
たいへんだ!!
線路がない!!
13
線路…!?
14

(continued from previous page)

- *kondo* can mean either "this time" or "next time."
- *modotte* is the *-te* form of the verb *modoru*, "return."
- *atte* is the *-te* form of *aru*, "be/is," so *toki ga atte mo* means "even if there is a time."
- *. . . mo. . . mo* = "both . . . and . . ." • *kikai* = "machine"
- *natte-ite* and *natte-(i)ru* are both progressive forms of the verb *naru* ("become"). They both mean "has/have become," or for future events, "will have become."
- *wakaranaku natte-(i)ru* is from *wakaranai* ("not understand/sense") + *naru* ("become"). It means "has become/will have become unable to sense (flavors)."
- *no da kara* combines *kara* ("because") with the ending *no* (indicating an explanation) + *da* (plain/abrupt equivalent of *desu*).

8

Tetsurō: *Mēteru, kono ressha de shuppatsu-shita hito de, ikite koko e kaette kita hito wa inai tte iu kedo, sonna koto wa nai n darō?*
"Mēteru, they say of the people who've left on this train, no one has ever come back here alive, but that's not true, is it?"

Mēteru: *Uwasa yo.*
"It's a rumor." (PL2)

- *shuppatsu-shita* is the plain past form of *shuppatsu-suru*, "depart/set out." Here it modifies *hito* → *shuppatsu-shita hito* = "person/people who left"
- *de* following *hito* functions like "of" → "of the people who left." Grammatically speaking, *de* is the *te* form of *desu*, so a very literal translation would be "They say that there are no people who are people who left on this train and came back alive."
- *ikite* is the *-te* form of the verb *ikiru* ("live"), and *kaette kita* is the plain past form of *kaette kuru*, "come back," so *ikite koko e kaette kita* means "returned here living."
- *inai tte iu* is a colloquial form of *inai to iu* ("it is said/they say there is not [a person who has come back here alive]").
- *kedo* = "but" • *sonna koto* = "such a thing/fact"
- *. . . nai n darō* is an informal (PL2) version of *. . . nai no deshō*, "is not, is it?" So, *sonna koto wa nai n darō* = "such a thing is not (so), is it."

9

Mēteru: *Tada no uwasa yo.*
"Just a rumor." (PL2)

- *tada no* = "a mere . . ./no more than a . . ."

11

Tetsurō: *Aa!*
"Ack!"

12

Tetsurō: *Mēteru, Mēteru!!*

13

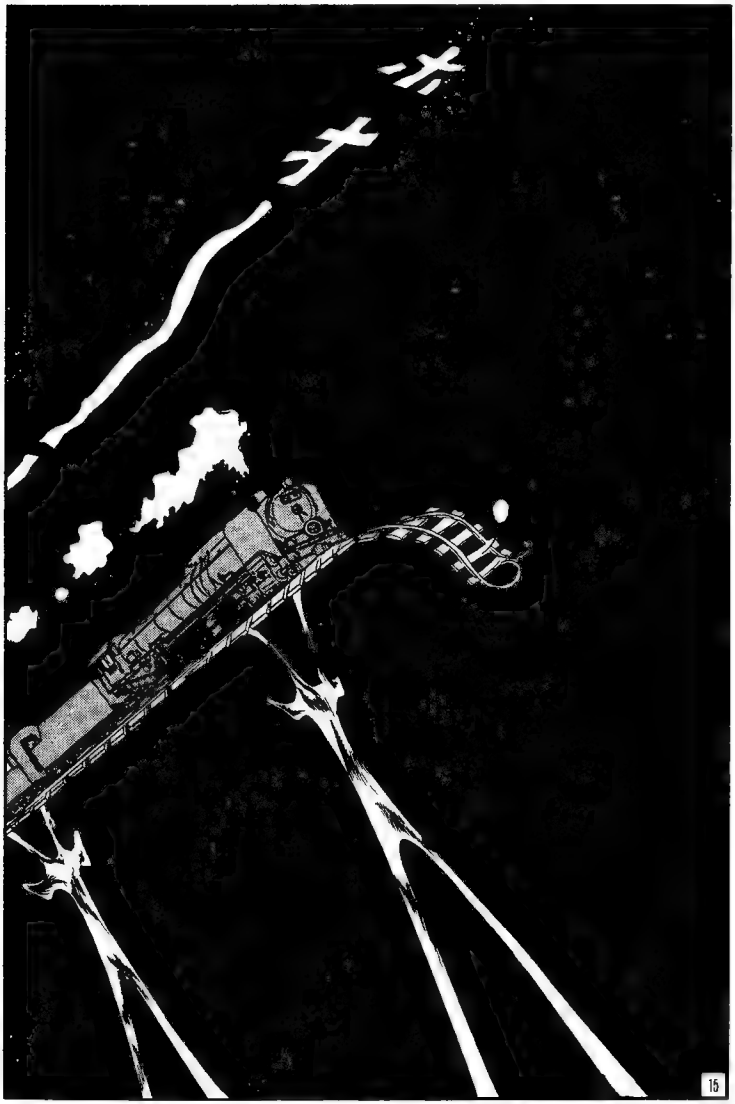
Tetsurō: *Taihen da! Senro ga nai!!*
"This is terrible! There's no track!!" (PL2)

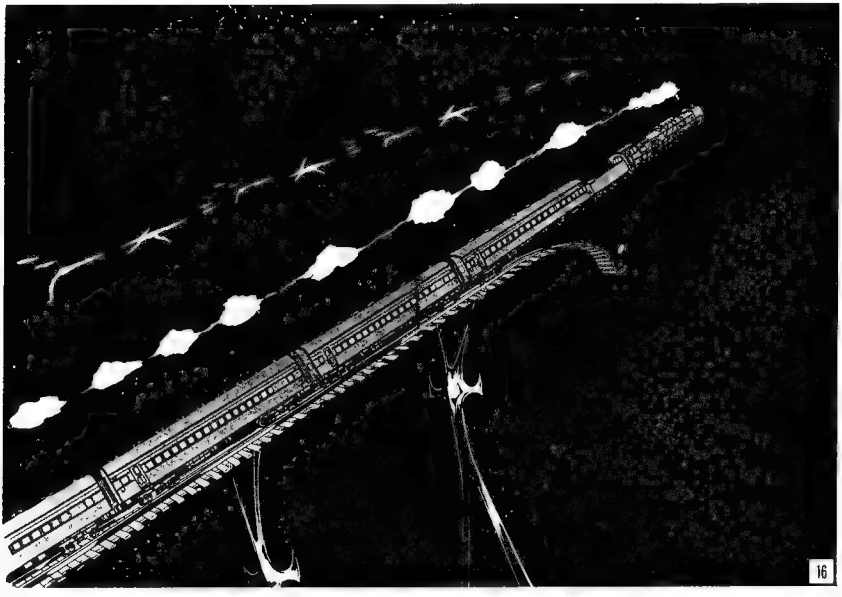
- *taihen* means "terrible/serious." By itself or with *da*, it's used as an expression of alarm.

14

Mēteru: *Senro . . .!?*
"Track . . .!?"

Sound FX: *Hō*—
(long blast of train horn)





Sound FX: *Buo! Buo! Buo! Buo!* (chugging of train)

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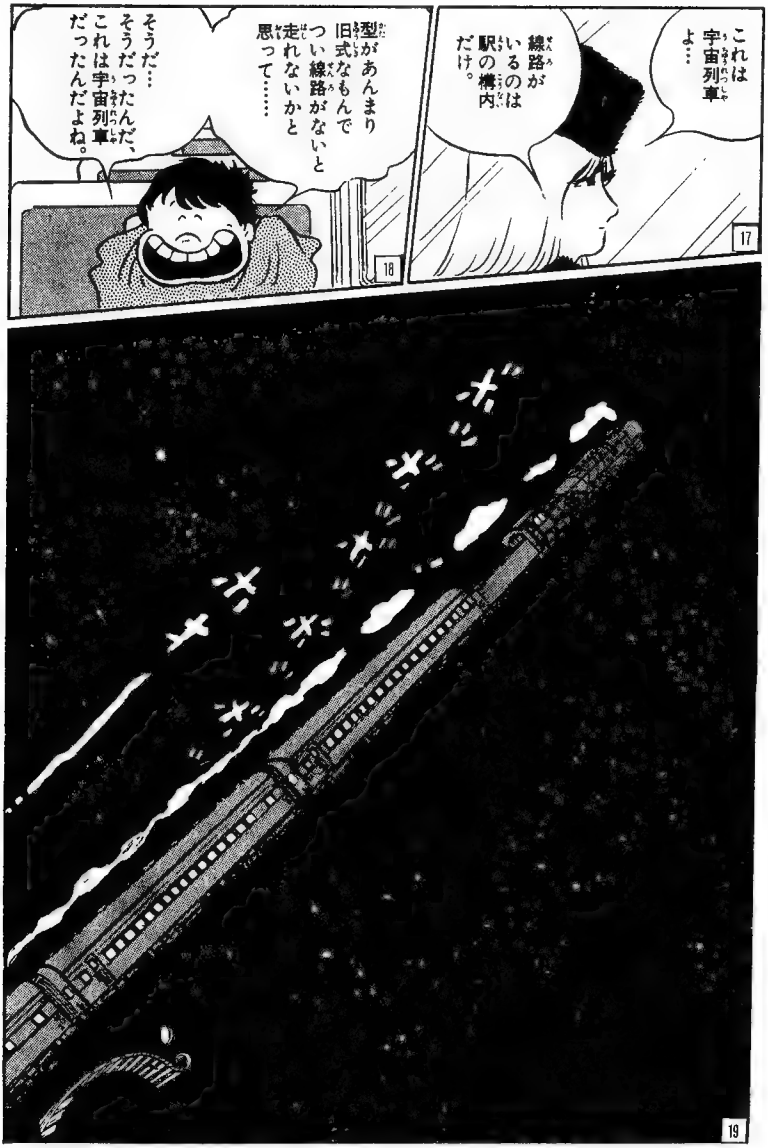
これは宇宙列車よ…
線路がいるのは駅の構内だけ。
17
型があんまり旧式なもんでつい線路がないと走れないかと思って……
そうだ…そうだったんだ、これは宇宙列車だったんだよね。
18
19

17

Mēteru: *Kore wa uchū ressha yo.*
"This is a space train, you know."
Mēteru: *Senro ga iru no wa eki no kōnai dake.*
"It's only inside the station yard that it needs a track." (PL2)

- *uchū* = "space/the universe"
- *. . . uchū ressha desu yo* would be too formal, and *. . . uchū ressha da yo* would sound too masculine/abrupt, so Mēteru just ends the sentence with *yo* — no verb.
- *iru* is the verb "be necessary/required." It's usually written in hiragana, just like the other verb *iru* ("am/be" for animate things), but context makes the distinction easy. • *senro ga iru* means "track is needed/required."
- *senro ga iru no wa*: The *no* turns the preceding phrase into a noun — "needing a track." The particle *wa* makes this the "topic," so the wording in the second sentence is like "As for needing a track, (it's) only inside the station yard."
- *kōnai* = "precincts/enclosed area" • *dake* = "only"

18

Tetsurō: *Kata ga anmari kyūshiki na mon de, tsui senro ga nai to hashirenai ka to omotte . . .*
"(Because) the styling is so old-fashioned, I just thought for a moment it wouldn't run without a track . . ."
Tetsurō: *Sō da . . . sō datta n da, kore wa uchū ressha datta n da yo ne.*
"That's right . . . that was right, this was a space train, wasn't it." (PL2)

- *kata* = "type/model/style" • *anmari* (exaggerated version of *amari*) = "so much/excessively."
- *kyūshiki* = "old-fashioned/old style."
- *-na mon de (mon = mono)* is used like *da kara/desu kara*, to give the meaning "because the styling is so old-fashioned)."
- *tsui* = "just/inadvertently/automatically"
- *senro ga nai to* = "if there is no track"
- *hashirenai* is the plain negative form of *hashireru* ("can run") from the verb *hashiru* ("run").
- *sō da* is the plain/abrupt version of *sō desu* ("that's so"), and *datta* is the past form of *da*. Tetsurō's use of the past form (*datta*) suggests that this is a fact he knew earlier and should have remembered.

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Sound FX: *Bo! Bo! Bo! Bo! Bo!*
(chugging of train)
Sound FX: *Hō—*
(long blast of train horn)

- The change from *buo* to a more staccato *bo* shows the train is picking up speed.

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Vocabulary·Summary

Although not comprehensive, this is a list of some of the vocabulary from this issue of MANGAJIN.

味わう	*ajiwau*	taste/savor
あくび	*akubi*	(a) yawn
穴	*ana*	hole/passageway
荒っぽい	*arappoi*	rough, violent
あわてる	*awateru*	become excited/rush
バカ	*baka*	idiot/fool
化け物	*bakemono*	monster
注意	*chūi*	care, caution
暖房器	*danbōki*	heater/heating unit
出来事	*dekigoto*	happening/event
出る	*deru*	appear/come out
どうぞ	*dōzo*	please/by all means
営業部	*eigyōbu*	sales department
駅	*eki*	train station
我慢	*gaman*	restraint
(ご)主人	*(go)shujin*	(your) master/husband
初めて	*hajimete*	the first time
反省	*hansei*	introspection/repentance
走る	*hashiru*	run
発注	*hatchū*	placing of an order
早い	*hayai*	fast/speedy
ヘマ	*hema*	mistake
冷える	*hieru*	become cold/chilled
引き下がる	*hikisagaru*	pull back/withdraw
一丸	*ichigan*	as one
地震	*jishin*	earthquake
乗客	*jōkyaku*	passenger
会議	*kaigi*	meeting
会社営業	*kaisha-eigyō*	business administration
感度良好	*kando-ryōkō*	loud and clear
考える	*kangaeru*	think/ponder
型	*kata*	model/type/style
かぜ	*kaze*	cold (sickness)
結婚	*kekkon*	marriage
機械	*kikai*	machine
聞く	*kiku*	listen/hear
切り抜く	*kirinuku*	overcome/ride out
このまま	*kono mama*	as is/this way
殺す	*korosu*	kill
行動	*kōdō*	actions
構内	*kōnai*	within the building/grounds
比べる	*kuraberu*	compare
狂う	*kuruu*	go crazy/go beserk
食う	*kuu*	eat (rough slang)
客引き	*kyakuhiki*	"customer puller"
急行	*kyūkō*	express (train)
旧式	*kyūshiki*	old style
間男	*maotoko*	adulterer/back door man
待つ	*matsu*	wait
メシ	*meshi*	meal (slang)
戻る	*modoru*	return/go back
物語	*monogatari*	story/tale
向こう	*mukō*	the other side
向く	*muku*	face toward
無理	*muri*	impossible
猫	*neko*	cat
寝る	*neru*	sleep/lie down
伸ばす	*nobasu*	extend/increase/raise
(お)弁当	*(o)bentō*	packed "box" lunch
落ちる	*ochiru*	fall/drop off
追いつく	*oitsuku*	catch up
お客さま	*o-kyakusama*	guest (honorific)
お先に	*o-saki ni*	ahead of/before
ピンチ	*pinchi*	(in a) "pinch"
乱暴	*ranbō*	violence
列車	*ressha*	train
理不尽な	*rifujin na*	unreasonable/irrational
了解	*ryōkai*	roger (on the radio)
最近	*saikin*	recently
製品	*seihin*	product
線路	*senro*	rail
説明	*setsumei*	explanation
社員	*shain*	company employee
真剣に	*shinken ni*	seriously
シッポ	*shippo*	tail
舌	*shita*	tongue
しとやかな	*shitoyaka na*	gentle/lady-like
商事	*shōji*	enterprise
出発	*shuppatsu*	departure
出現	*shutsugen*	appearance
–すぎる	*–sugiru*	too–/overly–
スピード	*supiido*	speed
大変	*taihen*	(this is) terrible
確かめる	*tashikameru*	verify/make sure of
建てる	*tateru*	build/construct
テツマン	*tetsuman*	all-night Mah Jongg
とにかく	*tonikaku*	anyway/at any rate
つぶれる	*tsubureru*	fail/go broke
通過	*tsūka*	passing by/going through
宇宙	*uchū*	outer space
売り上げ	*uriage*	sales (amount)
うるさい	*urusai*	noisy/bothersome
美しい	*utsukushii*	beautiful
浮気者	*uwakimono*	cheater (adulterer)
噂	*uwasa*	rumor
休む	*yasumu*	rest/take a break
四次元	*yojigen*	4th dimension
雪男	*yuki-otoko*	abominable snowman

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